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JANUARY 1, 1888.

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ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.
President: H.R.H. THE DUKE OF EDINBURGH, K.G.
Conductor: MR. BARNBY.

Handel's MESSIAH, on MONDAY, January 2, at 8. Artists: Madame ALBANI, Madame BELLE COLE, Mr. EDWARD LLOYD, and Signor FOLI. Organist: Dr. STAINER. Prices: 10s. 6d., 7s. 6d., 5s., 4s.; and Gallery Promenade, 1s.
Berlioz's FAUST, on THURSDAY, January 19, at 8. Artists: Madame NORDICA, Mr. C. BANKS, Mr. HENRY PYATT, and Mr. HENSCHEL. Prices: 7s. 6d., 5s., 4s., 3s.; and Gallery Promenade, 1s.

COLLEGE OF ORGANISTS.

Tuesday, January 3, 1888. Candidates' names for Examination are to be sent in on or before this date. Saturday, January 7, Council Meeting. Tuesday, January 10, at 10 a.m., Examination for Fellowship; Paper work. Wednesday and Thursday, January 11 and 12, at 10, Examination for Fellowship; Organ Playing. Friday, January 13, at 11, Diploma Distribution. Tuesday, January 17, at 10, Examination for Associateship; Paper work. Wednesday and Thursday, January 18 and 19, at 10, Examination for Associateship; Organ Playing. Friday, January 20, at 11, Diploma Distribution. Tuesday, January 24, at 8, a Paper will be read by A. Trickett, Esq., F.C.O. on "The Church Cantata." E. H. TURPIN, Hon. Sec.
95, Great Russell Street, W.C.

MUSICAL INTERNATIONAL COLLEGE.

President: E. J. HOPKINS, Mus. Doc.
Principal: EDWIN M. LOTT, Mus. Doc.

During the year 1887 Examinations have been held in the following towns:—Arbroath, Ashburton, Bacup, Bagshot, Barking, Barnsley, Bath, Beeston, Birmingham, Bishop Auckland, Bognor, Bolton, Brighton, Cardiff, Carlisle, Cheltenham, Chesterfield, Coatham, Coleford, Ealing, Exeter, Farnboro', Farnworth, Forfar, Gainsboro', Glasgow, Gravesend, Greenock, Hartlepool, Herne Bay, Hexham, Huddersfield, Hull, Huntingdon, Ipswich, Kingston-on-Thames, Kirkcaldy, Lancaster, Leicester, Lichfield, Liverpool, London, Lowestoft, Maidstone, Newcastle, Norwich, Nottingham, Peterboro', Plymouth, Romford, Salisbury, Saltburn, Staines, Stevenage, St. Helen's, Stirling, Stockton, Stroud, Sunderland, Sutton Coldfield, Swadincote, Swansea, Tamworth, Taunton, Teignmouth, Wakefield, Wallington, Weston-super-Mare, Weymouth, Woking, Wombwell, Yorktown.

The Gold Medal (value Ten Guineas) was last year awarded to Miss Victoria E. Hunter, of Plymouth.

Local Theoretical Examination, May 31, 1888. Fees 3s. 6d. and 5s. per Candidate.

Practical Examinations throughout the kingdom. Fees 15s. Gold Medal Competition. Fee 21s.

HEDLEY CARUS, Esq., Hon. Sec.

270, Cornwall Road, Notting Hill, London, W.

GUILD OF ORGANISTS,

35, WELLINGTON STREET, STRAND, W.C.

Patron: The Right Rev. The Lord Bishop of London.

Presidents:

The Rev. Canon Sir F. A. GORE OUSELEY, Mus. Doc.
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Sir ROBERT STEWART, Mus. Doc.

Vice-President: WILLIAM PINNEY, Mus. Bac., Oxon.

Members of the Episcopal Church of England, Scotland, and Ireland are eligible for Election.

Subscription: Professional Organists, Associates, 10s. 6d. per annum; Amateurs, Members, 15s. per annum; Life Subscription, Five Guineas. Fellowship Examination, January 23 and 24, 1888.

Candidates must send in their names before December 31, 1887. Prospectus and further information from the Hon. Sec., Dr. J. H. Lewis, Staines.

THE CAPTIVES OF BABYLON, new Oratorio.

by GEO. SHINN, Mus. Bac., will be performed, under the direction of the Composer, at Christ Church, Westminster Bridge Road, on MONDAY, January 9, at 8 p.m. Vocalists: Miss Meredith Elliott, Madame Lita Jarrett, Mr. E. Smith, and Mr. R. Poole; Grand Piano, Mr. F. G. Shinn, A.C.O.; Organ, Mr. J. R. Griffiths. Area Tickets, 6d. and 1s., of the Verger

NOVELLO'S ORATORIO CONCERTS,

ST. JAMES'S HALL,

WEDNESDAY, FEBRUARY 22.

THE

GOLDEN LEGEND

BY

ARTHUR SULLIVAN.

MADAME NORDICA

MADAME PATEY

MR. LLOYD

MR. WATKIN MILLS.

LEADER OF THE ORCHESTRA ... MR. CARRODUS.
ORGANIST ... MR. OLIVER KING.

Doors open at Seven; commence at Eight.

Stalls, 10s. 6d.; Balcony (Unreserved), 5s.; Admission, 2s. 6d. To be obtained of NOVELLO, EWER and Co., 1, Berners Street, W., and 85 & 87, Queen Street, E.C.; the usual Agents; and AUSTIN's Ticket Office, St. James's Hall.

MEMORIAL TO THE LATE MR. J. T. FRYE.

At a Meeting held at Saffron Walden, on the 5th ult., it was resolved that a MEMORIAL WINDOW to the late Mr. J. T. FRYE should be placed in the Parish Church, where for the long period of sixty-four years he officiated as Organist.

Subscriptions are solicited, and may either be sent to the Honorary Secretaries, or, by permission of Messrs. Gibson, Tuke and Gibson, paid into "The Frye Memorial" account at their Bank.

It is proposed to entrust the work to Messrs. Clayton and Bell, of 311, Regent Street, London, and it is estimated that about £250 will be required to carry it out satisfactorily.

W. S. HOSLEY, } Hon. Secs.
F. E. EMSON, }

Saffron Walden, December 9.

DR. JACOB BRADFORD'S "JUDITH,"

with the permission and under the Patronage of Admiral His Royal Highness the Duke of Edinburgh, K.G., President, and the Council of the Royal Naval School, a grand performance of Dr. JACOB BRADFORD'S Oratorio, JUDITH, will be given at St. James's Hall, in aid of the CHAPEL and ORGAN FUND of the ROYAL NAVAL SCHOOL, on TUESDAY EVENING, February 28, to commence at 8 o'clock. Miss Anna Williams, Miss Hope Glenn, Mr. Charles Banks and Mr. Arthur Thompson, Mr. Frederic King and Mr. Brereton. Full Band and Chorus of 300 Performers. Principal Violin, Mr. A. Burnett; Organ, Mr. E. H. Turpin. Conductor, Dr. Jacob Bradford. Stalls, 15s. and 10s. 6d.; Balcony, 5s.; Area, 2s. 6d. Stanley Lucas, Weber and Co., 34, New Bond Street; usual Agents; at Austin's Ticket Office, St. James's Hall; and of the Honorary Secretaries, 50, Lewisham High Road, New Cross, S.E.

THE BERESFORD HOPE PRIMROSE LEAGUE CHOIR.

(By Special Appointment to the Grand Council.)

CONDUCTOR.—MR. HENRY A. HUGHES.

The Choir has been formed to assist at Primrose League Concerts. Ladies and Gentlemen wishing to become members are requested to communicate with the Hon. Sec., Miss Beresford Hope, 1, Connaught Place, Hyde Park, W. There are vacancies for Soloists (Vocal and Instrumental). No subscription for active members. The Rehearsals of the Choir will re-commence on January 5, and take place every subsequent Thursday, at 8 p.m., at the St. George's Schools, South Street, Park Lane.

MR. BARTON MCGUCKIN.

AMERICAN

NATIONAL OPERA COMPANY.

All business communications to be addressed to Mr. Alfred Moul, 26, Old Bond Street, London, W.

PROFESSIONAL NOTICES.

- MADAME ANDERSEN (Soprano).**
Concerts, Oratorios, Matinées, Soirées, &c., 59, Victoria Road, Tuebrook, near Liverpool.
- MADAME BAILEY (Soprano).**
For Ballads, &c., 26, North Street, Peterboro'.
- MRS. BARTER (Soprano).**
For Oratorios, Ballad Concerts, &c., address, Westbury Road, Wood Green, N.; or Messrs. Novello, Ewer and Co., 1, Berners Street, W.
- MISS MARIAN BATES (Soprano).**
For Concerts, Oratorios, &c., address, Mr. Brook Sampson, Mus. Bac., Beethoven House, Northampton.
- MADAME CARRIE BLACKWELL (Soprano)**
(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.
- MISS AMY M. CARTER (Soprano).**
For Oratorios, Concerts, &c., address, 7, Billing Road, Northampton
- MISS EFFIE CLEMENTS (Soprano).**
Silver and Bronze Medalist, Certificate of Merit, Royal Academy of Music, London.
For Three Years on Tour with Mr. Sims Reeves.
For Concerts, Oratorios, At Homes, Banquets, &c., Mitchell's, Old Bond Street; or to Mr. Alfred Moul, 26, Old Bond Street, W.
- MISS CONWAY (Soprano).**
For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.
- MISS ELLA DALY (Soprano).**
For Oratorios, Cantatas, Ballad Concerts, &c., address, Mr. F. W. Holder, Music Warehouse, Hull.
- MISS MARJORIE EATON (Soprano).**
For Oratorios, Concerts, Recitals, &c., 237, Katherine Street, Ashton-under-Lyne; or Messrs. Hime and Addison, Manchester.
- MISS FUSSELLE (Soprano).**
Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.
- MISS MARIE GANE (Soprano), Cert. R.A.M.,**
48, Stanford Road, Kensington, W., and Montpelier, Bristol.
- MISS MAY GOODE (Soprano).**
For Oratorios, Concerts, &c., address, Piercy Watson, Professor of Singing, St. Cecilia, Leamington Spa.
- MADAME MINNIE GWYNNE (Soprano).**
For Oratorios, Classical and Ballad Concerts, Organ Recitals, address, 18, St. Stephen's Avenue, Uxbridge Road, W.
- MISS LOTTIE HEROD (Soprano).**
For Oratorios, Concerts, &c., address, Ashton-under-Lyne.
- MISS BESSIE HOLT (Soprano),**
3, Bradshaw Street, Higher Broughton, Manchester.
- MISS ROSA JAMES (Soprano)**
Pupil of Signor Francesco Lamperti and Signor Sangiovanni (Maestri del R. Conservatorio di Milano).
For Oratorios, Cantatas, Ballad Concerts, Teaching, &c., address, Bank House, Stourbridge.
- MISS KATHERINE JAMES (Soprano or Mezzo).**
"Miss James's sympathetic voice was well suited to a part somewhat trying from its sustained pathetic character. Into *Magdalen's* passionate lament, 'Oh, woe is me,' she threw an intensity of feeling that made it very effective."—*South Bucks Free Press*.
Address, 33, Knowle Road, Brixton, S.W.
- MISS NELLIE LEVEY (Soprano).**
"A charming singer."—*Vide Press*.
(Pupil of Fred. Walker, Esq.)
For Oratorios, Concerts, Dinners, or At Homes, kindly address, 12, Red Lion Square, W.C.
- MISS JENNY OSBORN (Soprano)**
(Certificated Society of Arts),
Rutland Lodge, Hainault Road, Leytonstone, E.
- MISS ELLIOT RICHARDS (Soprano).**
For Concerts, Oratorios, &c., address, 9, Oakley Street, Northampton.
"Sang with artistic conscientiousness, judicious emphasis, and excellent feeling."—*Northampton Mercury*.
- MISS FANNIE SELLERS (Soprano).**
For Oratorios, Classical and Ballad Concerts, Crag Cottage, Knaresbro'.
- MRS. STANESBY (Soprano)**
(Pupil of the late J. B. Welch, Esq.).
Oratorios, Concerts, &c., address, 104, Ferme Park Road, Hornsey, N.
- MADAME CLARA WEST (Soprano),**
MISS LOTTIE WEST (Contralto),
Beethoven Villa, King Edward Road, Hackney.
- MISS MARY WILLIS (Mezzo-Soprano or Contralto)**
(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music).
For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.
- MISS LILY MARSHALL-WARD (Soprano),**
MISS JESSIE MARSHALL-WARD (Contralto),
80, Addison Street, Nottingham.
- MISS LOUISA BOWMONT (Principal Contralto)**
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For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.
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58, Henshaw Street, Oldham, Lancashire.
- MISS NELLIE CLODESLEY (Contralto).**
For Concerts, Oratorios, &c., address, Clayford, Atherton Road, Forest Gate.
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For Ballads, Oratorios, &c., address, 31, Monmouth Road, Bayswater, W.; or Baxter Gate, Loughboro'.
- MISS DEWS (Contralto),**
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- MADAME CLARE FOY (Contralto Vocalist, Artist),**
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- MISS PATTIE MICHIE (Contralto)**
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- MISS CONSTANCE POOCK (Contralto and Pianist).**
(Of the Bristol, Norwich, Derby, Hull, Cambridge, Ipswich, &c., Concerts; R.A.M. Honours Certificate, 1882.)
For Oratorios, Ballads, Pianoforte and Vocal Recitals, and Musical Lectures, 4, Valentine Street, Norwich. London Referees: Mdme. Vinning O'Leary, 9, Notting Hill Square, W., and Miss Selina Quick (Soprano, R.A.M.), 6, Brooklyn Road, Shepherd's Bush, W.
- MISS COYTE TURNER (Contralto).**
For Concerts, Oratorios, &c., address, 95, Tollington Park, London, N.
- MISS ALICE WOLSTENHOLME (Contralto).**
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.
- MR. EDMUND BADGER (Tenor).**
For Oratorios, Concerts, &c., address, 122, Price Street, Smethwick, Birmingham.
- MR. CHARLES BLAGBRO' (Principal Tenor),**
Parish Church, Leeds.
- MR. TOM BUCKLAND (Tenor).**
For Oratorios, Concerts, &c., address, King Cross Road, Halifax.
- MR. SINCLAIR DUNN (Scottish Tenor).**
For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 62, Berners Street, W.
- MR. RICHARD EVANS (Solo Tenor).**
Address, 51, Torbay Road, Kilburn; or Mr. John Towers, 182, Oxford Street, Manchester.
- MR. ARTHUR FOX, A.R.A.M. (Tenor).**
For Oratorios, Concerts, &c., address, 20, St. Charles Square, North Kensington, W.
His songs to be had as follows: "The Singers" (Patey and Willis), "It was ever so," "My Nora," "I was dreaming" (Ascherberg and Co.)
- MR. GREGORY HAST**
(Principal Tenor, St. Peter's, Eaton Square).
MADAME GREGORY HAST
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For Oratorios, Cantatas, Ballad Concerts, &c., 9, Shipka Road, Balham, S.W.
- MR. CHARLES KENNINGHAM (Tenor).**
"Sang excellently throughout, with great power and genuine art."—*Kentish Gazette*, May 7, 1887.
Address, The Cathedral, Canterbury.
- MR. WILLIAM KNIGHT (Tenor).**
For Oratorios, Concerts, &c., address, 44, Parkside, West Bowling, Bradford, Yorks.
- MR. J. MELLOR (Tenor),**
Eccleshill, Bradford, Yorkshire.
- MR. HERBERT PARRATT (Principal Solo Tenor).**
For Oratorios, Concerts, &c. Address, The Cathedral, Ripon.
- MR. JOSEPH TURNER (Tenor).**
For Oratorios, Concerts, &c., address, Firhill Road, Pitsmon, Sheffield.
- MR. GEORGE WADSWORTH (Tenor).**
For Oratorios, Concerts, &c., address, 5, Wood Place, Beeston Hill, Leeds
- MR. HENRY BAILEY (Baritone).**
For Oratorios and Concerts, address, Mill Road, Kettering.

MR. WILLIAM EVANS (Baritone).
Clovelly Place, Lee Crescent, Edgbaston, Birmingham; or Messrs.
Rogers and Priestley, Colmore Row, Birmingham.

MR. W. J. INESON (Baritone).
For Oratorios, Concerts, &c.; Quartet also provided. Address,
The Cathedral, Hereford.

MR. F. ST. JOHN LACY (Baritone),
Fitzroy Mansion, Charlotte Street, Fitzroy Square, W.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)
(Pupil of Signori Alberto Visetti and Franco Novara).
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for
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MR. JAMES B. SMITH (Baritone)
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For Oratorios, Concerts, &c., address, 4, Prince's Villas, Park Road,
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Telegraphic address, "Iolas, London."

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MR. EGBERT ROBERTS (Bass),
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MR. HENRY SUNMAN (Bass)
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MR. HENRY WEAVER (Bass),
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MR. WALTER WELLS (Bass).
For Oratorios, Cantatas, Concerts, &c., address, Nickold's Music
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London, W.

MR. FREDK. W. COOKE (Concert Organist)
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MR. GERVAS W. COOPER (Light Baritone)
(Of the Birmingham Town Hall and Institute Concerts)
are prepared to accept Engagements for

ORGAN RECITALS,

Classical and Ballad Concerts, &c.
For Terms and Press Notices apply, 123, Colmore Row, Birmingham.

MISS ADELA DUCKHAM (Violinist),
Lynton Villa, 3, Chandos Road East, Stratford, E.

MISS SCOTT GARDNER (Pianist and Harmonist).
Honours Certificate, Trinity College; First-class Certificate,
Society of Arts.
For terms for Concerts, At Homes, or Lessons, address, 48, St.
George's Road, Leyton.

SIGNORINA ADELINA MARTINENGO
(Solo Violinist).
For Concerts, At Homes, &c., address, Villa Romana, Wolverhampton.

MR. J. SHARPE (Oboeist and Oboe Maker).
For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey,
near Leeds.

MISS SARA BERNSTEIN (Soprano), Medalist,
R.A.M., can accept Engagements for Oratorios, Ballad Concerts,
At Homes, &c. 13, Tavistock Crescent, Westbourne Park.

MISS MAUD LESLIE (Soprano). Engaged:
December 30, Brixton; 31, Nunhead; January 2, Peckham;
9, Belgrave; 17, Battersea; 19, Forest Gate; 21, Forest Hill; 26,
Hammersmith. Address, 41, Crystal Palace Road, Dulwich.

MISS VINNIE BEAUMONT (Soprano). En-
gaged: December 5, Pudsey ("St. Paul"); 7, Penarth, South
Wales ("Hear my prayer"); 8, Gloucester (Sacred); 13, Eiland
("St. Paul"); 14, Clay Cross ("May Queen"); 26, Blyth ("Judas");
28, Brighouse ("St. Paul"); 29, Market Rasen ("Creation");
31, Lincoln (Miscellaneous); January 2, Grasley (Miscellaneous);
5, Ripon ("Messiah"); 11, Crowle (Miscellaneous); 14, Oldham
(Miscellaneous); May 29 and 30, Pembrokeshire and Haverfordwest
Eisteddfod. Address, Point House, Brigg, Lincolnshire, and Novello,
Ewer and Co., 1, Berners Street, W.

MISS ANNIE MARRIOTT begs to say that she
has REMOVED from 8, Coleherne Road, to Oaklands,
Parsons Green, S.W.

MISS AGNES LARKCOM (Soprano) has RE-
MOVED to 158, Portsdown Road, W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.,
or 50, Church Street, Liverpool.

**MADAME DE SILVA (Mezzo-Soprano, certifi-
cated)** is open to Engagements for Concerts and At Homes.
Address, Madame de Silva, care of Mr. Alphonse Cary, Newbury.

MADAME NELMES (Contralto) requests that all
communications respecting Oratorios, Concerts, &c., may be
addressed to her at Derby Villa, Clifton Wood, Clifton, Bristol.

MISS S. RILEY and MR. D. SUTTON SHEPLEY,
Gentleman of Her Majesty's Chapels Royal (Contralto and
Bass), have Engagements for Lancashire and Yorkshire in January
and February, and request communications respecting en route dates
to be addressed, 27, Malvern Road, London, N.W.

**MRS. and MR. WALLIS A. WALLIS (Contralto
Mezzo-Soprano and Bass).** For Oratorios, &c. Concert Party
has vacant dates from February 1 to 11 in Cornwall and West (second
tour). Vacancy for Lady with good voice to train and introduce as
Vocalist. Good home. Address, Willow Grove Lodge, Leeds.

MR. LAWFORD HUXTABLE (Baritone), Pupil
of Signor Alberto Randegger, is open to accept Concert and
Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill;
or N. Vert, 6, Cork Street, W.

**MR. VERNEY BINNS (Tenor), 65, King's Cross
Street, Halifax,** respectfully begs to intimate his complete
recovery from loss of voice (through serious indisposition), and is
prepared to accept ENGAGEMENTS from this date.

**MR. LAWRENCE FREYER (Tenor, St. Paul's
Cathedral).** For Oratorios, Concerts, &c., address, 233, Friern
Road, Lordship Lane, S.E.; or The Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman
of Her Majesty's Chapel Royal, St. James's, begs that all com-
munications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. RALPH DAWES (Tenor), Engaged:
Colchester ("Acis and Galatea"); Staines (Ballads); Putney
(Ballads); Southampton (Ballads); Richmond ("Stabat Mater" and
"The Last Judgment"); City (Ballads); Kensington (Ballads);
Llanelli ("Saul"); Cheltenham ("Rose Maiden," &c.); Ealing
(Ballads). Address, 99, Elgin Avenue, W.

MR. HOLBERRY HAGYARD (Tenor) requests
that all communications respecting Engagements for Oratorios,
Ballad Concerts, Masonic Meetings, &c., be addressed to Trinity
College, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that in
future all communications respecting Oratorios, Concerts, &c.,
be addressed to his residence, 33, Endlesham Road, Balham, S.W.

MR. RICHARD LLOYD JAMES (Tenor).
Engaged: December 8, Walsall, Ballads; 13, Buxton, "Samson";
16, Moseley, "The Building of the Ship"; 15, Perry Barr, "The
Crusaders"; 19, Oldbury, "Last Judgment." For Oratorios, Ballads,
&c. For Terms and Press Notices, address, "The Poplars," Smeth-
wick; or Clef Club, Birmingham. Reference is kindly permitted to
A. R. Gaul, Esq., Birmingham.

**MR. ALFRED KENNINGHAM (Tenor), of St.
Paul's Cathedral,** begs to state that he is booking Engage-
ments in London and Provinces for Oratorio and Ballad Concerts,
and that he has a few vacant dates for this month. Address, St. Paul's
Cathedral, E.C., or Grovedale, Parsons Green, S.W.

MR. RICHARD R. WILSON (Tenor) is open to
receive ENGAGEMENTS for Oratorio, Ballad, and other
Concerts. For terms, &c., address, Grange Road, West Hartlepool.

MR. BROUGHTON BLACK (Baritone), St. Paul's
Cathedral, is open to Engagements for Oratorios, Concerts,
At Homes, Organ Recitals, &c. Address, 71, Reighton Road, Upper
Clapton; or The Cathedral.

MR. HENRY A. HUGHES (Baritone), Conductor
of Beresford Hope Primrose League Choir, Pearl Assurance
Musical Society, Chelsea Musical Society (Choir), and Ivy Male Voice
Society, &c., is making arrangements for the Season. Engagements
as Conductor, Choirmaster, or Vocalist. Lessons in Singing given in
the City, and at his address, 16, Burlington Road, Bayswater, W.

MR. ROBERT GRICE (Baritone, St. Paul's Cathedral Choir) requests that all communications respecting engagements for Oratorios, Concerts, &c., be addressed to 8, Ringcroft Street, Holloway, N., or St. Paul's Cathedral, E.C. Engagements now booked at Chester ("Messiah"); Dundee ("Judas"); Huddersfield ("Messiah"); Darwen ("Messiah"); Sheffield ("Messiah"); Rotherham ("Messiah"); Newbury ("Erl-King's Daughter" and "Hero and Leander"); Banbury (Ballads); Peckham (Ballads); Highbury (Miscellaneous); Wrexham ("Jephtha"); Newcastle-on-Tyne (Berlioz's "Faust"); Sunderland ("Faust"); Kentish Town (Ballads); High Wycombe (Sacred Selection); Birmingham ("Spectre's Bride"); City (Selection); Walsall ("St. Paul"); Highbury Philharmonic ("Paradise and Peri" and Selection from "Carmen"), &c.

MR. GILBERT STANFORD (Baritone and Elocutionist), an excellent Singer of Moore's Melodies and modern Ballads and a perfect Reciter.—*Vide* English Press. Elocution Lessons for Singers. Care of Bureau, 46, Leicester Square. Few dates vacant. Engaged: October 11, 12, 13, 18, 19, 20, 25, 26, 27; November 1, 3, 9, 10, 15, 16, 17, 23, 29, 30, and December 6, 7, 8, 9.

MR. WATKIN MILLS requests that in future all communications respecting Concerts, &c., be addressed to his residence, Huntcliffe, Bexley, Kent.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1888.

The Title-page and Index for Vol. XXVIII. (1887) may be had on application gratis and post-free.

JOHANNES BRAHMS.*

It is always difficult to write a man's biography in his lifetime. In the first place, his career has not ended, and who can tell how the doings of later years may affect the permanent estimate of his character and worth? In the next place, it is almost impossible to form a correct judgment while the person to be judged is so near, so much mixed up with current affairs, and so intimately concerned in the investigations which must needs be a preliminary process. Strictly speaking, the biographer should deal with the dead, and the dead of ten years ago rather than ten days. Then only can he take the calm and comprehensive view, and act with the unshrinking honesty which are the essentials of his craft. The difficulty to which we have referred is found in a special degree where the subject to be treated has lived an inner rather than an outer life. A moment's consideration will prove to the reader that there is a vast difference among men in this respect. Some are men of thought, others of action; some discharge their mission before the eyes of the world, others do the same in solitude; some mark their course through life by the exercise of personal attributes, others are known only through their works. It is the invisible, almost impersonal, men of thought that give the biographer trouble. They furnish him with no story; and, their task unfinished, their career still incomplete, there is not sufficient data for the discharge of his highest functions. Yet it is needful sometimes—or, at all events, desirable—not to wait for death before satisfying public curiosity concerning eminent men, and the desirableness exists in exact proportion to the measure in which the subject of biography lives apart from the public gaze. Take, for example, the case of Johannes Brahms, regarding whom English amateurs have long felt more or less desire for better acquaintance without being able to gratify it. Apart from short sketches in dictionaries of music, no Brahms literature has existed till very lately; and only within the last few days has the book appeared which is the first to deal with its interesting subject so as to be of use to English readers.

Mr. Fuller-Maitland's preface to the work under review is brief and to the point. It emphasises in a few sentences the difficulties of contemporary biography in a case like that of Brahms:—

"The biographical part of the work is of necessity short, for not one of the giants of music has had so uneventful a career as has fallen to the lot of Brahms, if we except Sebastian Bach, with whom, in this and many other respects, our master may be fitly compared. Since there is no prospect of our seeing the greatest composer of our time in England, we might well have expected a little more information as to his actual outward appearance and manner; but we must thankfully accept what we can get, and not grumble because the author has chosen to emphasise the important features of his compositions, rather than

to dwell upon the colour of his hair or the cut of his clothes."

The editor of course sees that the absence of personal details is a result of writing contemporary biography. Particulars of this kind, whether they deal with beauties or defects, are grossly out of place, and would legitimately give cause of offence. Not every man likes the whole world to be told that his hair is red, or his nose a snub, that he takes a spirituous nightcap and only bathes once a month; and that either he dresses like a dandy or a scarecrow. Cromwell commanded his portrait painter to be sure and put the warts on his rugged face, but the Lord Protector had ways of his own which were not those of other men, and in this respect, as in many more, forms an exception to the rule. It was to be expected that Dr. Deiters would withhold information about the appearance, dress, and manners of his friend—information for which we must properly wait till such details become historical. Mr. Fuller-Maitland takes up another part of his Preface with depreciation of comparison between Brahms and Wagner. He might have spared himself the trouble, because no sensible man ever thinks of placing the two composers *vis-à-vis* for such a purpose. Brahms is a classical musician according to the order of the great masters; Wagner was a specialist who invented a "new art" and kept himself strictly to it. We might as well compare Mr. Whistler with Constable or Gainsborough, or Walt Whitman with William Cowper as pit Wagner against Brahms. However, it seems that no books, or even prefaces to books, can be written now without dragging in the name of the Bayreuth master. He is the King Charles's head of innumerable Mr. Dicks.

Dr. Deiters could not, of course, write a life of Brahms without throwing his hero's personality into some sort of relief, and in reading we do really get to know a little about the man himself, though we see rather him in his relation to music than anything else. Here is a passage which will be read with interest:—

"It was in the middle of the fifties—if we are not mistaken, in the summer of 1856—that we first met, in Bonn, a young musician whose whole demeanour at once distinguished him from the rest of his youthful companions. Not that he was remarkable for the external freedom of manner common among artists, which, however, seldom arouses our sympathy. He seemed, on the contrary, unconcerned by (with or about) the world around him, filled with an artistic ideal, absorbed in striving after some conscious aim, yet ready to share freely and amiably with others the treasures of his artistic convictions. A common interest had guided us both to the spot where the great master so heartily honoured by all the young school—Robert Schumann—was then living, overshadowed by his heavy affliction. The young artist was eager to see the master whom he, too, so highly revered. If his natural enthusiastic manner pleased at first sight, much more did one learn to like him on hearing him speak with sincere veneration of the great master's ideas and of their relations towards each other. This young artist was Johannes Brahms. Although at that time he was little known to the general public, those who were truly interested in the history of music had shortly before had their attention drawn to him by the glowing prophetic words with which Schumann himself had introduced him into the ranks of creative artists. These words, gladly acquiesced in by some, called forth criticism and contradiction from others—even from earnest men of artistic culture—who could not at once reconcile themselves to the peculiar style of Brahms's compositions."

* "Johannes Brahms: a Biographical Sketch." By Dr. Hermann Deiters. Translated, with Additions, by Rosa Newmarch. Edited, with a Preface, by J. A. Fuller-Maitland. London: T. Fisher Unwin. 1887.

With the foregoing passage Dr. Deiters opens his book, and it is all with which he favours us as the result of personal intercourse with Brahms. As for the incidents and circumstances of the composer's career, it is astonishing into what a small space Dr. Deiters manages to compress them. The biographer, however, is to be pitied. He had to make bricks without straw—to write a life which, apart from composition, is depressingly uneventful. Take this fact from the following summary, which comprises every incident mentioned by our author:—

Born at Hamburg, May 7, 1833. Belongs to a musical family. Early displayed talent as pianist under Cossel, and made progress in theoretical studies under Marxsen. Appeared in public at the age of fourteen, playing his own Variations on a Volkslied. Accompanied Remenyi on a concert tour (1853) and attracted the attention of Joachim and Liszt—of the first-named by transposing from A to B flat, and from memory, the Kreutzer Sonata. Same year, visited Schumann at Düsseldorf with a letter from Joachim, and played at Leipzig, where Breitkopf and Härtel began the publication of his works. Visited Liszt at Weimar (1854), and became musicmaster to the Prince of Lippe Detmold. Refused a professorship at the Cologne Conservatorium. A few years later went to live in Hamburg, afterwards in Switzerland, and subsequently (1862) in Vienna, where he fixed his abode. Became director (1863) of the Singakademie, but resigned in 1864. Travelled much in Germany and Switzerland (1864-6). Produced his "German Requiem" (1867). Resided at Bonn in summer of 1868, and at Baden-Baden in that of 1869. Directed at Vienna, the concerts of the "Society of the Friends of Music" (1872-5), meantime frequently appearing in various German towns. Conducted (1880) the performance in memory of Robert Schumann at Bonn.

Had ever biographer to deal with a career more destitute of incident and subjects for picturesque description? The whole thing is—we are not now referring to any matter of inner life or artistic achievement—barren in the extreme. Nothing could be more quiet, plodding, uneventful. It is curious that, save for a short residence in Switzerland, and a few visits there, Brahms has never been out of the empires of Austria and Germany, in each of which he has made his home. Bearing in mind the restless wanderings characteristic of our age, this fact is suggestive. The cases of Bach and Beethoven, who remained for life within the same limits, are hardly on all fours with that of Brahms. In their day travelling was a formidable matter, both as regards purse and person; whereas now it is not only safe, easy, and cheap, but almost an obligation upon men of culture and standing. The obstinately stay-at-home spirit of Brahms—he would not come to England even for the honours of an ancient university—must, therefore, be evidence either that he lacks curiosity, and is indifferent to any country but his own, or that his real life, the object of all his sympathies and energies, is that which passes within. In any case, we have here a remarkable indication of character, such as, taken in connection with what is outwardly a common-place existence, cannot be overlooked in any judgment of the man.

Having sketched the career of his hero, Dr. Deiters sums up his present position in an interesting passage:

"Thus giving himself up without hindrance to the joy and freedom of composing, sustained by the enthusiastic admiration, not merely of his close friends and followers, but by that of the general public, received with warmth wherever the production of his works may lead him, Brahms has now reached that sure pinnacle of success which all true artists

may well envy. His works, which now exceed one hundred, besides several compositions without *opus* number, include, as the foregoing biographical sketch shows, every sort of composition with the exception of dramatic works. In number the chamber music and songs preponderate, while in substance and importance, the greater choral and orchestral works hold the most important position. It is these latter works which have of late attracted the eyes of the whole musical world towards our artist, and awakened a desire to assign him his place in the development of music. It is now no longer possible to pass over his works as strange and unintelligible, on the contrary, all true lovers of art must feel constrained to range themselves on his side."

Some of our readers may be of opinion that the sentence last quoted goes a little too far, but the author is writing of his hero, and the whole of his opinions upon the works and genius of Brahms must be taken with the reservations which a case of hero worship demands. We may, perhaps, light upon instances in which this is peculiarly needful.

Dr. Deiters distinctly claims Brahms as a national musician. He remarks: "Highly as Brahms honoured Schumann, and well as he knows how to employ the means of expression with which the latter enriched the art of music, he cannot, in our opinion, be classed as a follower of this master. It is to that fountain-head of all melody—national music—that he owes more than to any other example; it has yielded him all that is natural and original, and the truthfulness of his expression is ever being purified in this living stream. The decisive rhythm of his melodies, and his skill in alternating and combining a diversity of rhythmic forms, are parts of his originality. He has the art of adapting music to unusual and antique metres in a surprisingly clever way, of which we have already given several examples." The national character here claimed for Brahms is, of course, better judged by Germans than by Englishmen, but there can hardly exist a doubt, even in the most alien mind, that our author has expressed no more than the truth. Brahms's music, quite apart from considerations of its higher structure and expression, is intensely German, and as national *au fond* as that of his Bohemian contemporary, Dvorák. In this, perhaps, lies one of the secrets of his strength with his own countrymen, who find themselves instinctively—many of them without knowing why—in sympathy with his music. But we cannot go entirely with Dr. Deiters when he speaks thus:—"We must add that while we always find in Brahms's inventive power something peculiar to himself, the ruling principle with him is, after all, a regard for pure musical form, and that never once, from the first moment of conscious power, has he exalted expression at the expense of beauty. In this respect, and especially in clearness, abundance, and beauty of melody, he closely follows Beethoven." Our author's assertion in respect of Brahms's "regard for pure musical form" must receive hearty assent, and it is one of the glories of the German master that, at a time when men who ought to know better are trying to destroy form without being able to put anything in its place, he stands fast by the good old way—the way of masters who were giants, the way worn by the feet of generations. On the other hand, we are unable to concede that Brahms has never "exalted expression at the expense of beauty," and it is possible, on this point, to quote Dr. Deiters against himself. Referring to a movement of the Pianoforte Sonata in C, the biographer remarks:—"Passing on to the working out of the parts, we ask ourselves at times if the combinations are not too daring, if the harsh harmonies and modulations do

not overstep the line of beauty, if the roundness of form is not disturbed by thematic accessories, and science made the first object, to the detriment of a natural fundamental development. We gather a similar impression from the other sonatas, &c." Precisely. Dr. Deiters has answered Dr. Deiters in the neatest manner, and put into few words the objections largely raised against a good deal of Brahms's music, especially the earlier works. That his later compositions are clearer, more moderate, and more beautiful is no doubt due to the fact that Brahms, as his biographer puts it, passed a time "of hard work, of conscientious self-criticism, of unremitting study of the greatest models; henceforth we find him striving after moderation, endeavouring to place himself more in touch with the public, and to conquer all subjectiveness. To arrive at perspicuity and precision of invention, clear design and form, careful elaboration, and accurate balancing of effect, now became with him essential and established principles." The first result of this, according to Dr. Deiters, appears in the D major Serenade (Op. 11), which certainly shows a change sufficiently for the better to warrant the assertion, though it must be said that not a few later compositions, including portions of the latest symphony, indicate a temporary relapse into the intense subjectivity which causes the composer to strive after the expression of ideas and feelings with little regard for absolute beauty.

We must further agree with our author when he says:—"In Brahms we see before us an artist of the most serious nature, filled with the strongest sense of the dignity of his art. Since Beethoven, we hardly find anyone so totally free from all that we may call trite and commonplace in music as Brahms, and no artist possesses in so great a degree the virtue of self-restraint, or is so averse to all that fascinates by merely external or transient attractions. Those who expect, in a work of art, anything beyond art itself, must look elsewhere. They will never understand Brahms. This artistic severity shows itself, not only in all that has been said about the treatment of *technique*, but also in the constant struggle after truth, and a profoundly human expression, and, though it is not easy to establish any rule here, we may call it the characteristic and tenour of his nature that great and serious feelings have the strongest attraction for him, and that he is wonderfully successful in expressing them. Hence his predilection for religious subjects, and hence, also, the profound impressiveness of the 'Requiem,' and similar works. But everything he touches is ennobled by the truthfulness with which he grasps and renders the deepest feelings of the soul, by the rejection of all that is trivial and of merely subjective value, and by the pursuit of all that is simple and grand in humanity. Filled as he is with these deep feelings, he expresses them in the language of music, and thus obtains that *naïveté* and warmth of tone which so profoundly touches every student of Brahms's work." This is well stated and, on the whole, profoundly true. To the musicians of a later time Brahms will appear as a strong and solid figure in an age of self-seeking and vacillation. The great temptation of the present time is to strive after personal success, and, in doing so, to make any sacrifice of conscientiousness and conviction. Men feel that they must keep themselves before the world; they have need to be constantly in evidence, and to minister to the public in just the way which the public seem to like. This is the case, not in music alone, but generally. It runs through all departments of human activity, and hence we are becoming more and more out of touch with the brave and silent souls of the past, whose work was "not for an age,"

but, as far as they could make it, "for all time," and who had less thought for immediate public reward than for the grandeur of their vocation and the measure of their responsibility. Such a man, pre-eminently, was Sebastian Bach, and such a man is Johannes Brahms. It is well that one of these lives in our day, to remind us of a high ideal, and to set before us an example of the supreme devotion that reckons not of present consequences, but goes steadily on in the path of duty and leaves results to fate.

The closing paragraph of Dr. Deiters's little book is not less deserving of attention than those already noticed. It follows naturally upon the one last quoted, and is not less true: "In the present day, we often hear the complaint that ideal aims and sentiments are dying out alike in life and art. In consequence, we have of late frequently and justly remarked the necessity of taking strong measures to re-awaken a taste for art, and have endeavoured, by exaggerated realism and unnatural refinement of artistic means, to force a sentiment which can no longer be excited by the calm, peaceful influence of beauty. Unfortunately, we see art, especially musical art, appealing to the basest and most superficial feelings, and, by exciting the senses, completely deadening the comprehension of the beautiful. At such a time, we should be glad and thankful that we in Germany possess one artist of genius and inventive power, of profound education, full of enthusiasm for the true aims of art, and who, deriving his inspiration from nature herself, despises everything petty and false, and earnestly seeks after the beautiful, the true, and the deeply human." To every word of our author in his sketch of the prevalent state of music we subscribe. Some amongst us have never wearied in preaching the fact in season and out of season, that "exaggerated realism" is destroying amongst us the power of feeling the "calm, peaceful, influence of beauty." The public are becoming more and more affected by the gross materialism of big orchestras, loud noises, and clap-trap effects, while more and more do they fall into the mistake of supposing that they are responsive to music when their physical senses are excited by merely physical means. This state of things tends, it is true, to check itself. There must be a limit beyond which vulgarly sensational art cannot go, and then will set in a formidable reaction. While awaiting that happy moment it is something to have amongst us a great composer who never yet "bowed the knee to Baal," or turned aside after any other false god. Such men as Brahms are the salt of our art, and keep it from utter degeneracy.

THE MATERIAL OF MUSIC.

I.

Music has been defined as the art of reproducing emotions by means of sound. It is not difficult to understand how that men in the earliest ages, when they found themselves influenced by musical sounds, and perceived that others were equally moved by their repetition, should make the effort to commit whole passages to memory; and as a help towards the accurate revival of their ideas, or for the purposes of transmitting them to posterity, should adopt a series of signs which should recall their musical inventions or memories.

The Egyptians, like the Assyrians, had no notation proper, but made use of the letters of their alphabet with certain added signs when they wished to represent musical sounds. The Hebrews, who derived their knowledge of the arts from the "learning of the

Egyptians," did the same; the Greeks and the Romans employed their letters and parts of their letters for a like purpose. The amount of our present knowledge of the notations or even of the music of these early nations is limited. The instruments of music by means of which some ideas of tonality and the relative proportions of the notes of the scale could be ascertained, have all become useless, even where they exist; and unfortunately we have not yet arrived at that pitch of deductive perfection which would enable us to construct a complete musical system out of the pictures and forms of instruments provided in the frescoes and statuary of ancient nations.

There are no known examples of Assyrian or Egyptian notations, there are no early Latin compositions in existence, and only one or two fragments of ancient Greek music which have survived the wreck of time.

The word *μουσική* (music) was applied to all the arts and sciences over which the muses presided. When the Greeks adopted the octave system in music, through Pythagoras, who brought it from Egypt, where it had been in use for more than a thousand years before his visit to that land, *harmonia* (*ἀρμονία*) meant what we now call melody, that is to say, a succession of single sounds; while *μέλος*, or melody, meant a series of musical sounds as opposed to noises—in effect, harmony. The poets and others who write about music and its effects, without being in themselves practical musicians, often confuse the terms. The word *μέλος* has not lost all its ancient signification, for it is no uncommon thing to hear the music of Wagner's operas described as the infinite *μέλος*, meaning thereby the combinations of continuous sounds for the purposes of dramatic effect, as against the use, in other composers, of a formal melody lightly accompanied.

Changes in the meaning of musical terms, and ambiguities in the forms of expression, mark the history of the art from the most remote periods, as far as can be traced. They also exist in the present day. There is, in fact, no art or science in which so great a latitude of nomenclature is allowed as in music. The student of music will find little help from the sister sciences of philology, etymology, or any branch of grammar. Mathematical researches exhibit some very curious and interesting *phenomena* in connection with music, but mathematical theories and musical practice are not always coincident. In short, it will be perceived that the material of music is subject only to rules and observances of special import, which have been adopted out of expediency as much as from or by deliberate design. "The language of its own," which music is said to possess, is subject to few of the rules which guide the greater part of other sciences. These rules are perfectly understood in connection with music, but for the most part they will be found to be illogical if they are examined according to their general and not according to their particular application.

Anomalies may seem to exist, but they have a clear and accurate application when restricted to their use in music.

It is not proposed to trace the origin of music back to those remote periods where imagination may run riot without challenge, or to repeat those pleasant fables as to the discovery of instrumental music which are to be found in every well-padded and untrustworthy history of the art, since the days when printing made every man a potential author. It does not matter much to us now whether our splendid grand pianofortes can be traced to that primitive stringed instrument which was said to have been suggested to the primæval man who kicked music out of the dried

turtle on the sea shore, or whether our wind instruments are derived from the keen Eastern breeze striking the edges of the reeds as they swayed and moaned in the blast, as human beings sway and moan under the like terrible influence in the present time. All these are fables, pretty enough in poetry, and not altogether inconsistent with the principles upon which musical terms have, in the course of time, been formulated; but they are outside the present purpose. It is proposed to deal chiefly with facts, and although it will be necessary to go back to the past to institute the first enquiries, it will be to "that tangible antiquity, whose relics show the powers then, and even now, at work." It was mentioned, in referring to ancient Greek music, that the letters of the alphabet were used for notation in music. They were written direct, turned upside-down, or backwards, and even cut in halves, or placed slantwise. These letters show the notes only. The association of the notes with the words determined the accent. It is, therefore, certain that this notation was, to a great extent, unavailable, if not inapplicable to the needs of instrumental music. The limits of the scale then employed reduced the ambiguity as to which note was required to be produced by the voice. But as the same characters had a totally different meaning when used for instrumental music, the deduction is inevitable that the Greek system of notation was based upon illogical principles. When the value of musical combinations came to be understood, the necessity for extending the amount of the material employed was recognised. After the Lombards and Goths were established in Italy they introduced other signs, by means of which they could represent not only single sounds but combinations. The first who suggested such combinations is said to have been John of Damascus, who died about the year 750. It is quite possible, however, that his claim to the invention may be as mythical as the stories which are related of him. It is evident, however, that the influence of the Northern races effected some changes in the methods of writing music.

The Latins had allowed the Greek modes to fall into disuse at the beginning of the second century of the Christian era. In the fourth century Gaudentius speaks of them as belonging to archeological science, Boethius in the sixth century says much the same thing, and Cassiodorus, his contemporary, does not mention them at all.

The neumas (*νεῦμα* or *πνεῦμα*) which were originally, as their name implies, marks for the number of sounds which were to be given in a breath, were now submitted to a change. They were the last relics of the alphabetical musical notation which had been derived from ancient Eastern sources, and had been continued, with more or less modification, for nearly five centuries. They were signs or characters placed over the words to help the recitation.

Scandient & galic elmacaroreul. anc
Pentaton thupheuzgnmo. parcel oriscul.
Virgula cefal2 elmi quulma. podatus

Thus the point indicated the lowering of the voice, the *virgula* or *comma*, the elevation, the *circumflex* showed (according to its position) the elevation and depression or the reverse. This use, or method of intoning, is continued to the present day in certain churches both of the Anglican and Roman Communion, and is known by the name of the *accentus*

ecclesiasticus. The *neumata* in the eleventh century were of the following forms:—



These *neumata* were expanded and extended to provide for every possible shade of rhetorical inflection of the voice, and from them some of the notes and especially the *rests* in present use were derived. Many writers on music have stated that they were first used in the eighth century. This is not correct. They are almost as old as written speech itself. They were, it is true, employed freely from the eighth to the twelfth centuries in European music, but they are not of European origin. They were admitted to be modifications of the *nota Romana*, but this species of notation was acknowledged to be taken from the Greeks, and the Greeks based their musical semeiology on the practice of the Egyptians. Further particulars have been lost. To leave speculation and to deal with certainties we will resume the thread of connection between the *neumes* and the notes and rests.

The first improvement which was made was effected by drawing a line to indicate, in a rough sort of way, the definite pitch of the voice. The *neumata* were placed above or below this line to represent more clearly the extent of the rise and fall of the voice required. This line was soon abandoned, but the *neumes*, soon after the ninth century, began to assume graduated height and position. In this century Hucbald, a monk of St. Amand, in Tournay, in Flanders, employed a ladder of letters, and discarded the *neumes* altogether:—

A	da	te	num	
G	Lau		mi	de
F		do		e
E				celis.
D				

The syllables of the words to be sung were disconnected and placed in the spaces according to the note required. Instead of using seven letters he employed but four (on the Greek tetrachord system)—namely, D, E, F, G, the semitone being always in the middle. His system was open to many objections. The dislocation of the syllables, the doubling and trebling of the vowels when there were two or more notes required to each syllable, and the inapplicability of known musical laws to his scheme whereby he made B natural F sharp, and C sharp the octaves to B flat, F, and C. His claim to consideration rests in the fact that he invented the *Portée* or Staff. The term “interval” for the distance of one note from another also comes to us through him. His notes were placed “inter valla” between the walls of his *portée*.

It will be seen that he did not restrict himself to the five lines of the grand stave as now employed. He required more in order to make use of the scale known to him, because he had not learned to economise, as it were, his lines and his spaces. It will be also seen that the music he wrote was limited in its *ambitus*, extent, or compass. Music in his time had not freed itself from the trammels of rhetorical accent, but it continued to be little more than the representation of the ordinary inflections of the voice.

It has been stated that the use of the stave, for such we may call it, though Hucbald gave it no such name, was not general until the twelfth century, and that therefore the invention is due to that period. Men were then, as now, slow to rid themselves of the prejudices of their early education or predilection, and even though they may have felt the difficulty and embarrassment caused by the clumsi-

ness and ambiguity of ancient practices, they made their own convenience a secondary consideration in the matter of reform. Moreover, it must be remembered that in those days the facilities for intercommunication were few. The necessity for the universality of notation did not exist, or if it existed was not pressing. So long as the power of transmitting musical knowledge could be confined to the practice of teaching by word of mouth, there was little need for writing. The services of the Church were provided for by the institution of such an office as that of “Informator puerorum,” and the instruction given by such an officer could be unconstrained by written documents. Treatises that were preserved by writing were often the emanations of the brain of the author, and not always based upon generally received canons of art or science. This is how the variety and independence in several works of the same date may be accounted for. There are scarcely two that agree in their fundamental principles, or that may be solved by the application of the same test.

The canons of art in those early days were informal and often irreconcilable. The discoveries or suggestions made by men with musical proclivities were either treated coldly or rejected entirely. Each centre of learning, whether it was in the city or the cloister, formed also its own radius and rarely extended its boundary. We talk lightly of the events of a few centuries, and bring the artistic discoveries of a vast number of years within the compass of a thought. To realise the slowness of progress, it is necessary to apply ourselves to the consideration of the great gap which exists in our own lives between the events of only a few months back and those of the present day. So that when it is stated that there is a period of nearly four hundred years, that is to say, a time equal to the distance between the reign of the sixth Henry of England and of Queen Victoria, before the suggestions of Hucbald were more generally adopted in musical notation, the slowness with which progress was made in the material of music may be in some sort mentally realised. The ingenuity and industry of Guido of Arezzo, a Benedictine monk, born at the end of the tenth century (in 990) contributed many valuable things to the material of music. He did not invent the stave as stated by some, but he suggested an improvement in the method of employing it, which was a great step in advance. He reduced the stave from eight to four lines by recommending the insertion of notes upon, as well as between the lines. Others employed coloured lines, yellow and red, as a guide for finding the tone and letter of the monochord to which every note and *neuma* belonged. The *neumas* had been placed above a coloured line for a long time before Guido, and some writers have assumed, therefore, that the term chromatic, which means coloured, had been derived from this practice. It is, however, of earlier origin. Professor Gevaert, in his learned treatise on “La Musique de l'Antiquité,” gives examples of Greek notation in which the notes not of the diatonic scales are indicated by coloured letters. It is, therefore, more probable that a Greek term should have been derived from a Greek practice.

In recommending the employment of notes upon, as well as between the lines of the stave, Guido only confirmed a practice which had been already adopted. The famous hymn whence he derived his system of syllables was written both on and between the lines.

In the “Chronique de Corbie” for the year 986, four years before Guido was born, quoted by Gerbert in his work “De Cantu et Musica Sacra,” the use of a single line is spoken of as an innovation. As progress was effected, this single line was found to be insufficient, and the addition of a line above and a

line below was made, at the head of which was placed the letter signifying the note intended to be represented on the lines. This was almost identical with Hucbald's plan, though the conclusion was arrived at from different premises.

Hucbald's dots or points were unknown to the transcriber of the hymn, for the notation is a modification of certain of the *neumas*. The union of the two systems ultimately produced the modern notation.

Guido suggested the use of the syllables falling upon the various notes of the Hymn of Paul the Deacon, for use in what was afterwards called Solmisation. The syllable *Ut* is in use in France to this day:—

Ut queant laxis, Resonare fibris,
Mira gestorum, Famuli tuorum,
Solve polluti, Labii reatum
Sancte Johannes.

Some writers have asserted that Guido chose these syllables for the names of his *Scale*. Guido never uses the word *scale*, he uses the word *hexachord* always. There are only six notes in the so-called *scale*. Moreover, Guido speaks of the seven musical degrees, he would therefore hardly be likely to contradict himself upon so important a point. He compares the seven notes to the days of the week which, being ended, recommence in the same manner with the same names. He does not claim to have invented the *scale*. He suggests to a brother monk the means whereby he can recall to memory the melody sung to the hymn by reproducing the first notes of the hexachord at each line of the first verse.

The lowest note of his hexachordal system was marked with the Greek Gamma, hence the term *gamut* (*gamma*, *Ut*), a barbarous mixture of tongues as applied to the scale or succession of sounds.

The names of the notes in Guido's hexachord were *ut*, *re*, *mi*, *fa*, *sol*, *la*. The seventh note of our present scale, though known and practised, had no name until five hundred years afterwards, when Ericus Puteanus, a Fleming, suggested the syllable *si*, the initial letters of the words *Sancte Johannes*. About the year 1640 John Baptist Doni, of Florence, suggested the substitution of the syllable *do* for *ut*, which was accepted and adopted. The further suggestion that the second syllable of his name, "*ni*," should be used for the seventh degree of the scale was not favourably received. The Germans continue to use the letters of the Alphabet, the Italians, French, Spanish and Portuguese use the Guidonian syllables, and the English employ both letters and the syllables suggested by Guido, with Doni's modification.

In this observance of the practice of naming each line of his stave Guido was not original. But in omitting some of the letters at the head, and reserving others, he confirmed if he did not institute a custom which was the origin of the present use. The letters retained were *F*, *C*, and *G*, and these were placed upon any line required to indicate the *key*—hence the term *clef* or *clavis* as applied to the character which serves to distinguish the pitch of the notes on the stave. In modern music change of tonality is indicated by certain signs which represent the *key* or *pitch*, and the *key* means something more than the *clef*, and the *clef* suggests a subordinate idea to the *key*.

In the days of Guido the chief use of written characters in music was to preserve the purity of the Ecclesiastical Melodies. Four hundred years before Pope Gregory had found how that the simplicity of the Old Church Song had become corrupted by variety of use. His desire to give a standard of purity brought a recognised method of writing music into use. By this means the corruptions instituted

by the voice and ear could be corrected by an appeal to the eye. Pope Gregory further enlarged the borders of musical expression by adjusting the number of tones or modes in conformity with that which we now call the natural scale. His seven species of diapason were only scales formed by taking each note of the scale and singing by degrees to the octave, taking care not to change the position of the tones and semitones.

Notwithstanding the existence of a written code for reference, the Gregorian song was in constant danger of corruption, because men preferred to trust to their fancy rather than to adhere to facts, and in their levity and inattention so perverted the purity of the text, that frequent "applications were made to the Court of Rome by the Princes of Europe expressing their fears that the later Gregorians were in danger of being lost, and praying its interposition in order to its restoration" (Hawkins).

The existing manuscripts of these early periods show nothing of uniformity in the methods of writing musical characters. The *neumes* and points were used apparently according to the predilection of the scribe, and not because there was a standard method. Treatises were written and theories propounded. Out of the many proposals a few of the ideas commended themselves and became adopted from expediency. The opinions of musicians began to assume definite forms of expression about the twelfth century. The authoritative views of Guido had their effect in concentrating and formulating musical knowledge, and men began to adopt some degree of uniformity of writing. This uniformity was hampered by the variety of names given to the same thing by people of different localities. They appeared to regard the study of music as a mystery, and to load its simplicity with the terms of occult art.

It was not until the fourteenth century that the advantage of a general system of signs and terms was recognised and practised by musicians. The mystifications which overloaded the definitions of the art, and which even now form stumbling-blocks in the path of intelligibility, were indulged in to a large extent by the writers of the middle ages. They appear to have been influenced by a desire to reduce the practice to a science, instead of recognising the science of the practice. The philosophy of the art had more charms for them than the present effects of its exercise.

Hucbald's lines form the stave, from his points the notes were made, the union of the *neumata* and the points gave the necessary variety of shapes to the notes, and from certain modifications of the *neumata* the signs for silence were derived. The exact period when the *neumes* were changed into notes cannot now be determined. The practice was called "quadrating," that is to say, squaring. The squared notes filled the spaces between the lines at first, and in course of time, in obedience to a process of reasoning similar to that which produced the changes in the use of Hucbald's discoveries, the squared notes were placed upon the lines, and thus the form of the stave was restricted.

When two sounds were required to be given to one syllable the *ligature* was employed. This marked an advance in the practice of writing music, and although it was liable to a considerable amount of variable interpretation, the different reading to which it was likely to be subjected would not create a large amount of misunderstanding. It must be remembered that in the far distant days when this form of notation was employed, all music was a sort of barbaric melody, subject to no other rhythmical constraint than that which was necessary to give due emphasis to the words employed. The melodies themselves

were not of the definite character which belongs to tunes written in modern notation, but they were a kind of chant probably delivered in what is colloquially called a "sing-song" tone. The fixed position of a note to the eye gave rise to a fixed method of representing its sound by the voice. The existence of a note with a distinct name, occupying a stated place, did not thereby imply the collateral existence of a fixed pitch. The probability is that each singer chose his own pitch according to his voice, and in writing his melodies he shifted the clef marking the key-note either high or low, according to the compass of the melody.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXIV.—HÉROLD.

AMONG French musicians there are few more interesting figures than the composer of "Zampa" and "Le Pré aux Clercs." Alike in his successes and his disappointments, Hérold attracts regard and sympathy, and both as artist and man he deserves a place in our now far-extended series of biographical sketches.

Louis Joseph Ferdinand Hérold was born in Paris (30, Rue des Grands Augustins), on January 28, 1791. His family seems to have been of German origin, and possibly not unconnected with the composer Jean Hérold, who flourished in the Fatherland towards the close of the sixteenth century. Genealogical details upon this and other points are not available, but we know that François Hérold, father of Joseph, was the son of an organist, an Alsatian by birth, and a German by education. At an early age he removed to Hamburg, devoted himself to music, and became a favourite pupil of Emmanuel Bach, then a resident in, and a distinguished ornament of, the Free City. In 1781 François settled down in Paris, where his skill as a teacher soon gave him a good position, and where he remained till his death in 1802, when his son, destined to far greater distinction, was eleven years old. The elder Hérold belonged to a somewhat distinguished circle in the French capital. Amongst his friends were Sebastian Erard, of pianoforte fame, and Louis Adam, father of Adolphe of that ilk. Adam became the godfather of Hérold, who thus had the advantage from birth of connections favourable to his advancement in the art for which, as soon appeared, providence had destined him.

Fétis, who became one of young Hérold's masters, states ("Biographie Universelle des Musiciens") that the boy's father opposed his adoption of music as a profession. "His father did not intend him to follow the same profession as himself, and despite the happy disposition he showed towards music, his education was not so carried on as to develop it." A later biographer, Jouvin, contests this, remarking:—"Mr. Fétis, followed by others, is wrong in saying that the father of our composer did not intend him for a musical career. Far from being crossed, the vocation of the child was encouraged." Probably Jouvin is nearer the truth than Fétis, but we cannot wonder at misstatements on this head, since it seems to be generally understood, with regard to musicians, that their fathers try to turn them into another course. When eleven years old Hérold was sent to a school kept by a Mr. Hix, near the Champs Elysées, and reputed to be one of the best in Paris. By a curious chance, Fétis, then a pupil at the Conservatoire, lodged in the same house, and gave Hix's scholars their lessons in solfeggi. The two were thus

brought together, and Fétis testifies to the extraordinary gifts of his young friend. Hérold had scarcely to labour at music; he divined it instinctively, and soon acquired the reputation of a brilliant pupil, not in art only, but also in classics and rhetoric.

Young Hérold was passing his holidays at Sévres, in a house belonging to the Erards, when news arrived of his father's death. He was an exceedingly sensitive lad, and so delicate that more than a suspicion existed of his having inherited the malady which killed François Joseph. Friends sought, therefore, to conceal from him the loss he had sustained. But a thoughtless word at table made all known, and then the grief of the boy was terrible to see. Jouvin states that his sufferings were far beyond those usually experienced at so tender an age, and adds, "they so struck and impressed themselves upon the memory of the persons present that, more than half-a-century later, a witness of the child's despair could recount the smallest details to the illustrious composer's son." On the decease of the father it became needful to think seriously about what should be done with the child. Some were for placing him in a Government office, where he was assured of protection and advancement by the then Minister of the Interior. But Hérold shrank from such a career. He felt himself called to music, and the impression was shared by others when, in 1802, a composition from his boyish pen excited notice and admiration at a school *fête*. His mother carried the little work to Grétry, who, with his usual kindness, took the trouble to examine it. "This is full of faults," said the master, "but let him go on; you can reckon upon his future." Hearing this the mother went home happy, with all her doubts resolved. It is interesting to know that Madame Hérold lived to see her son famous, and survived him twenty-seven years, dying in 1860 at the age of ninety.

In 1806, having finished his education under Hix, Hérold entered the Conservatoire, where his godfather, Louis Adam, taught him the piano, Catel being his master in harmony, and Kreutzer for the violin. The lad made rapid progress, which, as regards the pianoforte, can be tested by the distinctions gained. In 1808 he was an *accessit*; in 1809 he took second prize, carrying off the first in 1810 by the performance of a Sonata composed by himself. This, Mr. Jouvin tells us, was sufficiently a rare occurrence to be noticed in the public journals. One writer, curiously enough, complained of Hérold as showing bad taste in testifying possession of a double talent where the Conservatoire expected evidence only of one. This person must have been the very incarnation of red tape. In 1811 the lad became a pupil of Méhul for composition, and entered upon a close friendship with that famous musician, who at once saw the talent he possessed. Hérold, we are told, loved his master as one loves a father, and Fétis declares: "The lessons of that great composer, and still more perhaps his piquant and enlightened conversation, exercised the happiest influence upon the development of his faculties. His progress was that of a man born to be an artist."

One year after placing himself under Méhul, Hérold competed for the Grand Prix de Rome. Nobody, except, perhaps, his dear master, expected that he would get it; all eyes being fixed upon one Cazot, who had carried off the second prize in 1811. Cazot himself looked upon the matter as settled beforehand. He was certain to be the lucky youth, and proceeded to discount his success with much vainglory. Alas, for Cazot! His was the pride that goeth before a fall. One day while the competition was in full progress, Hérold came out of his *loge*. "Have you given up?" was the cry. "No, no," exclaimed the

lad, "but I have finished." He had completed his cantata, "Mlle. de la Vallière," and that work extinguished Cazot, while making its composer a burning and a shining light among the musical youth of France.

Hérold set out for Rome in due course, studying there for a year and afterwards going on to Naples, where he taught the piano to the daughters of Murat, and found himself in the congenial society of men like Paisiello, Zingarelli, and Mayer. Hérold was still at Naples in 1815, when he produced his first stage work, "La Gioventù d' Enrico Quinto" ("The Youth of Henry V."), founded upon a drama by Alexander Duval, who, in turn, took his materials from Shakespeare. The production of an Italian opera in Naples by a French composer was considered a remarkable event, evidence of which may be found in Hérold's own account of the performance, which we here translate from his journal:—

"At last behold me on the point of appearing before the public. I am astonished to find that appetite does not fail me to-day, especially as for three days I have been able neither to eat nor sleep. I dine very well, since fate so decrees. That function discharged, I dress myself in black (sign of mourning), and am at the theatre two hours before anybody else. What an idea, when darkness comes on and the lamps are lighted, to say 'I shall never again see the sun without being thoroughly content or equally ashamed!' The public arrive, the actors cough and hem, the violins are tuned; I tremble in all my limbs. The signal is given, the overture begins; the thing is done. January 5, 1815. You cannot imagine what a state I am in."

"The overture is greatly applauded, though they are not much accustomed to listen to overtures in Italy. The curtain rises, I fear that an actor will make a false step, that a scene will fall, that an attendant will forget to have a torch ready, and so on. O what moments! The introduction is also much applauded. Then comes *Henry's* air; it is received with three rounds, and I being at the piano am obliged to salute the public. I declare that made amends for much trouble. What other art brings such lively delights!"

"The quintet which followed had obtained the greatest success at rehearsal. The artists of the orchestra foretold that it would go straight to the mark. 'Alle stelle, alle stelle, maestro!' Not at all. The piece was received quite coldly. I have spoken of it to Italians, who tell me that it is not musical enough. I dispute their opinion and explain to those who will listen. The tavern-keeper's air followed and that of *Bettina*—little success; however, at the second performance, the first-named having been 'cut,' it did very well. I even had the pleasure of hearing the theme sung by the audience as they retired. The Lesson duet was much applauded, but certain passages for the second woman, which she sang badly, gave me cruel apprehensions. The *Finale* came, and was well received, although the little chorus at the end went badly."

"The second act began. The second tenor's air passed, as well as the little duet, without exciting opposition. Then came the *prima donna's* air, which was applauded in lively fashion. Then came something else and gave me great pleasure. It was the Court. Oh! how I breathed again! Applause was prohibited—so much the worse; but so was hissing—so much the better. The *sestet* would, I fancy, have been applauded, but the last *Finale* made everybody smile, and I quite believe that, the Court absent, there would have been loud laughter. With all respect to the Neapolitans, I think them in the wrong. Here is the situation: *Henry*, ashamed of all that had just taken place, says to his com-

panion, 'My friends, retire without noise; let nobody speak of what has happened. Silence! Silence!' In consequence I composed a very short, soft piece. Everyone was astonished, and they said, 'It cannot finish like that!' Then the curtain fell. The next morning I wrote a noisy *Finale*, and the public was satisfied, but not myself. I recognise my faults better than anybody, and I promise you to profit by the advice I have received, but never will I admit that my *Finale* was bad. Let common-sense judge it."

Remarking upon the last paragraph, M. Jouvin indulges a taste for sarcasm. After pointing out that common-sense is no more on the judgment-seat now than in 1815, he proceeds: "A composer eager for applause, still writes and always will write his 'Combattons' and 'Marchons' for choristers who stand quite still in rows, and *Finales* accompanied by the full strength of the orchestra upon 'Silence' and 'Let us withdraw in quiet.' The spectator who does not get a headache at the hearing of an operatic *Finale* never spares, on quitting his seat, the musician who has spared his ears. He returns home well in health but discontented and saying, 'Pooh! very small music.'" We must make another quotation from Hérold's own remarks upon his first opera, because they show the admirable spirit of the young man, and how free he was from the blindness of self-conceit: "The great fault I have committed," he wrote to a friend, "consists in having attempted too much. But I have one great consolation—all the famous masters who have heard my opera give me much encouragement. Mayer, since that time, has had the exceeding goodness to take me into his friendship, and to speak well of me on all hands. Paisiello also found good in the work, but said that it 'smacked too much of the school,' and he is quite right. I shall profit by this first attempt in order to do something remarkable by-and-by." There remains to add, as regards Hérold's Neapolitan opera, that it had several representations, and achieved extraordinary success at a time when Italians professed, and perhaps felt, the greatest contempt for French musicians.

Several letters have been published as written by Hérold to his mother just before and after the performance of the opera, but they are largely taken up with the circumstances detailed above. One or two extracts may, however, throw some light upon the young composer's character. On January 5, 1815, he wrote: "My dear Mother; I am very late in writing to you, but I have good excuses; I desired to wish you a happy New Year in a manner somewhat distinguished, and I send you two things as gifts—the success of my opera and thirteen hundred francs which you will receive at Goupys'. Of this sum, I beg you to take a thousand francs for yourself, and give three hundred to my uncle, wishing him, on my part, *bonne année*." What this thoughtful act indicates we all know and appreciate. In another letter we get Hérold's evidence regarding some of the musicians around him: "I have fallen into one error here—that of neglecting M. Paisiello. But I shall repair it, and my excuse is that my music is altogether in the taste of Mozart. Paisiello would have found it bad, or, at least, he would have thought so. Moreover, the first composer of Italy—Mayer—has shown himself altogether in favour of my style, and I could not consult, at the same time, two persons so opposed in taste. But I can say that I study much the music of Paisiello and find it delicious. As for M. Zingarelli, he is the avowed enemy of all that is not catholic, apostolic, and Roman. The 'Creation,' 'Don Juan,' 'Iphigénie en Tauride,' 'La Vestale,' &c., are monstrous in his eyes. Why? Because

he has not written them. So much the worse for little *Pio*, if M. Zingarelli alone has charge of his musical education." These are interesting glimpses of the men who sixty years ago made Naples famous as a musical city.

From under the shadow of Vesuvius, Hérold moved northward, on the whole well satisfied with himself and the measure of fame he had been lucky enough to secure at a first stroke. His destination was Vienna, where he ultimately arrived after many adventures. The year was 1815, the "Corsican tyrant" had broken loose, and Frenchmen were suspected everywhere out of their own country. But Hérold pushed on towards the Austrian capital with the resoluteness of a Napoleon, and at last entered the desired city. Even then his troubles were not over. He was still a Frenchman among enemies and could only obtain peace by persuading old Salieri and, when the Congress opened, Prince Talleyrand, to answer for his being merely a harmless musician.

M. Jouvin, to whom Hérold's diary was confided for the purpose of his biography, has not published it in its entirety, and he seems to think that its unliterary qualities afford a legitimate reason why it should not be printed. But the very evidence which tends to show that Hérold had no notion of making a book is proof of its interest and value. The contents of such a diary, however hastily expressed and badly proportioned, are the writer's own genuine thoughts and feelings hot, so to speak, from his brain and heart. M. Jouvin has, however, given a considerable number of extracts, some of which are worth notice here. In one, for example, we find Hérold's impressions of the Lenten services in Rome—those which Mendelssohn and others have described with so much point and vivacity:—

"At last I go to hear the famous 'Miserere' at the Sistine Chapel—the Miserere for which I have expressly travelled sixty leagues. I am not sorry, as it is a magnificent thing. I had been told that it was a marvel, a miracle, something wholly angelic, of a kind which I could not even imagine. All these fine words had made me smile, but the fact is that the 'Misereres' are very fine. That which they performed this evening is the work of an old master named Allegri. It is music entirely harmonic, with a succession of *retards*. There are two quartets, which sing the strophes alternately. After each strophe, a verse of the 'Miserere' is 'psalmodised,' and at the end the eight voices come together with all their force. There is no accompaniment. I noticed that the pitch dropped at least a tone. . . The music derives a particular character from the fact that it has no measure. It moves slowly, without rhythm, and without determinate cadences. The gathering shades of night, the prostrate priests and people, the profound silence, the grandeur of the chapel, and the obscurity of the place, all contributed to produce an extraordinary effect. The chapel is excellent for voices, being extremely sonorous. The crowd was immense. The great number of strangers who had come from all parts to assist at the ceremony and in hope of seeing the Pope—a rare spectacle—made the scene more impressive. We waited, from moment to moment, the arrival of the Holy Father; but it was in vain. Political affairs were troublesome at the time, and no one knew what to think of the delay. He did not come, and on leaving the chapel we ascertained that he had gone away. This news caused great excitement; everybody went home and made the 'Miserere' a *pièce de circonstance*. . . This moment I have received pleasant news—namely, that the 'Gioventù di Enrico' has been played at the San Carlo, and that it made a good effect. So much

the better! I will now go and see whether this information can keep me from sleeping. *Bon soir.*"

Hérold left Rome on April 1, 1815, accompanied beyond the walls by his fellow-students of the Villa Medici, and made his way to Florence, whence, after a short stay, he departed for Bologna. There the peaceful musician found himself in the midst of war. Murat had declared for his old chief, Napoleon, at the beginning of the Hundred Days, and his Neapolitans were skirmishing with the Austrians before Bologna and Modena. Hérold immensely admired the courage and *sangfroid* of the crowned cavalryman, and mentions an instance of both: "This morning the king went out to reconnoitre, and some concealed Austrians fired a volley at him. He was only forty paces distant, but they missed him. The king took off his hat to them and rode away at a gallop. Lately, because the soldiers would not work at the intrenchments with balls whistling about their ears, the king sat on the ground before them, and thus shamed them out of their fear." A fortnight in Bologna was quite enough, but in that time he was made a member of the Philharmonic Society, and composed a symphony by way of acknowledgment. The diary shows, too, that he came across Rossini: "I have seen Rossini, a young composer who, at this moment, is making a devil of a reputation in Italy." The entry stops with these few words, but Rossini was destined in after time largely to influence the French master's career.

From Bologna, Hérold went to Milan, where he endured rather than enjoyed life. "If the music is bad," he wrote, "the bread is good," and that was one set-off against the annoyances to which he was subjected both as a musician and as a traveller worried about passports by a suspicious police. The Milan experiences seem to have been the proverbial last straw. At any rate, Hérold's amiability gave way, and he confided to his diary an angry tirade against Italy and the Italians:—

"They boast much about the passion of the Italians for all kind of stage shows. Let us see about this. Is it love of spectacle that makes them receive company and eat and drink in the boxes while the piece is proceeding. Is it enthusiasm for the theatre to have a large *salle* like that of the Seraphin in Paris, and give opera twice a week here, in a city like Bologna? What if I speak of Florence, where one cannot distinguish if the action is in the house or on the stage? I say nothing about Rome; people there are given up to gambling and the *giostre*. But look at the stupidity of men who risk assassination at every mile, and encounter the fatigues of a painful journey in order to say 'I have seen'? What? This beautiful Italy! This Garden of Europe! Yes, this beautiful Italy, where one dies of cold in winter, or is stifled with heat in summer. However, I am going to leave it, this enchanting spot."

In this grumbling frame of mind, Hérold left Milan for Venice, where he heard Rossini's "L'Italiana in Algeri," and also the male soprano, Vellutti, whose powers were then on the wane. What he thought of the first is not stated, but his opinion about the second may be gathered from a single sentence: "The trumpets, trombones, and drums prevented me from hearing the orchestra, and the extremely bad roulades of the great booby, Vellutti, prevented me from hearing the singing." That the composer was much interested by Venice goes without saying; he had, however, to stay there much longer than he desired. It was the old passport trouble again. Day after day he applied to the police for the necessary document and day after day they put him off. Their dull routine-mastered minds could not take in the idea that a Frenchman wished to cross the path of the armies

marching against Napoleon without some nefarious purpose. In vain Hérold represented that he was a peaceful musician anxious to reach the Austrian capital for purposes connected with his art. The functionaries knew better, and, as they had no grounds for absolutely refusing the passport, they fell back upon the policy of delay. "Come again to-morrow" was all that Hérold could get out of them. For a time he bore this with patience, because in Venice a man can generally endure the existence of obstacles to his departure. Our young composer entered into the life of the city, so strange, picturesque, and *sui generis*, but after awhile its attractions waned. Hérold's thoughts went on to the City of the Masters, where he knew not what triumphs awaited him, and he fretted sorely against the bars of his beautiful prison. "Let me go" he cried to the police, who would only answer, "We are investigating your case, come again to-morrow." At last he lost all patience, and took a resolution the gravity of which he could hardly have known. The Austrian police in Italy was not a power to be trifled with. It had ways of its own, and they were very hard ways for offenders. However, Hérold, as he could not travel with a passport, determined to do so without one, and on May 16, 1815, stole out of Venice, the legitimate prey of any functionary who might challenge his right.

(To be continued.)

SONGS.

At this festive season of the year music forms the strong element in social gatherings. Compositions, good, bad, and indifferent, soothe or excite, lull or torment the listening ear. Each one who sings, or who thinks he can, or who is flattered by his friends into the exercise of vocal power, has his song or two, which he "lets off" on every possible occasion. The influence of the moment palliates many an effort of bad taste or thoughtlessness. The kindly help towards whiling away the long hours of the winter evening which is offered by those who "bring their music with them in a friendly way" ought not to be undervalued. But this question suggests itself—Could not something be done towards awakening in the minds of those who have the power and the will, the desire to make their ministrations in the dissolution of dulness of permanent profit in the months to come, when the evenings are not long, and the love for music finds few opportunities for exercise? Would it not be possible to induce amateurs to select pieces which may have something more than a passing effect? It is true that there is a great temptation to indulge in the last new song, as sung by the "great tenor, Mr. Chestnuts," or the "well known baritone, Mr. Leatherlungs," each of whom has guaranteed his living interest in certain songs, and has given them, as it were, a warranty, a *cachet*, by appending his signature to the title-pages. The choice of these things of course saves much trouble, and helps to cover a multitude of sins in the singer. What is wanted, however, is for the intelligent amateur to exercise his own judgment, and to make his vocal repertory a matter of as much consideration as the choice of his coat, or the important duty of looking after his health in the matter of "what to eat, drink, or avoid."

In the matter of music there is much that may be called "levelling upwards." The tastes of amateurs are the guide of the professional. If the songs constantly issued from the press were not as constantly bought there would be an end to the business. Those who are prominently before the public have proved to a certain extent somewhat uncertain in their trustworthiness

as musical guides. It is time that, in the matter of songs, for instance, a change should be effected. Why should amateur singers continue to sing songs whose words are more or less an insult to their reasoning powers? Why should not the song be selected for other qualities besides its melody and easy accompaniment? Why should the long winter evening be made an excuse for the perpetuation of weak, flabby, worthless, and often mischievous verses allied to music? Our amateurs and domestic musicians have eaten of the tree of knowledge and can judge between the good and the evil for themselves without prompting. Let them bring common-sense to their aid and not follow an indifferent leader like a flock of sheep. The gain to art would be great out of such an effort. It will be impossible to exclude all that is valueless. The history of art proves the futility of any attempt of the sort. Something should be done towards showing posterity that we are not such fools as we look as far as the majority of the songs of the present day is concerned. Encouragement should be offered to all who are striving to get out of the beaten track, so that we may leave something to show that we are not worse, even if we are not better, than our fathers.

The wits of the song writers of a period run in grooves. No sooner has one discovered, or has fallen upon, a sentiment, an expression, or an idea, than all the rest of the poetasters follow with some variation of the theme. Ingenuity stands in the place of invention, and the one thought which had found approval in popular fancy makes a complete circuit under different guises. The Chloes, the Strephons, the Phillises, and the Corydons, and the sham sentimentality and artificial pastorals which they represented, retarded the progress of popular song for more than a century. When Dibdin's vigorous verse fell upon the wearied ear, the rhymesters were roused to an activity which, however, only spent itself in copying the words selected, without attempting to improve upon them, or to extend the lines in the direction already laid down. Dibdin had all the genius necessary to make a national poet for England, but the fact that he was a musician as well, removes him from the parallel with the Scottish Burns on which he should have been placed as an Englishman. His verses and songs did not influence the manner of contemporary poets so much as might have been expected. They were felt to be inimitable. There was nothing unreal in them, and therefore nothing which could be seized and made a mania of. At the beginning of the present century manliness seems to have been replaced by morbid melancholy. The songs were of madness and disappointed love. These subjects were favourable to artificiality, and so they flourished for awhile, leaving traces of their existence in the influences they exercised over subsequent works, and a high-water stain, as it were, on the literature of their time as a record of the height of the flood of folly. Each successive generation has left a foolish line upon its song literature, and the many marks suggest reflections of a somewhat saddened character.

Time was when the song books contained songs, ballads, verses, and fancies which were "not for an age, but for all time." It cannot be denied that there are many effusions which have been admitted to the pages of those same books which show that the current of popularity has sometimes rolled through the borders of the imbecile and the undesirable and carried some of their soil into sweeter and more wholesome lands. But there has been no age, until the present, which has not left a legacy of beautiful or stirring verse, be it small or great, for the admiration and envy of posterity.

Time was when the best of our poets were not surprised to find one of their readiest methods of appeal to the sympathies of their contemporaries through the song. Delicacy of thought, sweetness and charm of expression are to be found in the lyrics of Shakespeare, of Ben Jonson, whose "Drink to me only" has been pronounced "divinely sweet"; of George Wither, of Herrick, of Shirley, of Carew, of Lovelace, of Chalkhill and his "choicely good" "O the sweet contentment"; of Cowley, and others of their age. Their very names seem to breathe an air of invigorating freshness, and it is no wonder that the musicians of the present day, wearied and worn with the stifling atmosphere of stupidity and artificiality, should turn with a sigh of relief to the older poets and find in their verses the sympathetic chord which vibrates in tune with their own aspirations.

Time was when poets wrote harmonious verses, when the songs themselves were almost their own music; when they could be made to sing, as it were, out of their own melody. The reader of the present day is filled with amazement at the genius of the song writers of the past, and he marvels why it is that wit, fancy, elegance, and power seem to have deserted the pens of those who now supply the musician with the medium of communication between themselves and the public. It is no stretch of the truth to say that the composers of the present can supply as good and as singable music as any of those of the past, whose earlier efforts have been fortunate enough to descend to a later generation on the wings of fame. It is a melancholy fact that while there are songs enough produced to fill many volumes of words alone, there is scarcely the ghost of an elevated thought among the whole number. They are marred in their imagery, their form of expression is childish when it is not irreverent, their sentimentality is a sham.

There are scarcely more than a dozen songs produced in as many years that kindle in the breast of the hearer a feeling higher than contempt, ridicule, or disgust. The lackadaisical ditty dealing with the dead kitten, the roofless house, the farm without the cow, the apotheosis of the shoeblack with its triplet accompaniment on the higher part of the pianoforte keyboard, may fit the fancies of the ultra-sentimental. The severe domestic afflictions in the shape of Babie, Girlie, Boyie, Nursie, Foffie, Candie, &c., may suit the palates of many, while the imperative demands on the part of the poet to "Lay him on the upper shelf," to "Close the shutters, all sold out," or "Come no more when daylight lingers," "Willie's cut his two front fingers," may appeal with irresistible power to the souls of a certain class of the lovers of ballads as they are called, and may possibly find an echo in the "hollow hearts that wear a mask," but are there any reasonable beings who have ever asked themselves why their fancy has been led captive by that class of song which passes with the world as belonging to the sea? In these the whole of the wit seems to be centred in the mysterious words, "Yo ho, my boys," occurring more frequently than is required by any known canons of the poetic art. It is not proposed here to ask the pertinent question as to why the vocalists of the day do not disdain to stand up before the public and degrade their art, and their own artistic positions, by blandly declaiming such nonsense with all the power and charm which experience and natural gifts can impart to it. These are matters which probably concern their banking account more than any artistic relations. It may be that artists are at the mercy of the versifiers and their musical coadjutors, and are compelled to "take the goods the gods provide," without entering into the question of art at all. There can be no doubt but that future generations will look with pity, not to say commiseration,

upon the present generation, not as a songless race, but as a race content and satisfied with verses having for the most part neither wit, reason, grace, grammar, sentiment, nor common-sense.

THE great and well-merited success of "John Inglesant" has naturally attracted attention to every subsequent effort from the pen of Mr. Shorthouse. The latest of these is, by its title—"A teacher of the Violin"—especially calculated to interest musicians. The scene is laid in Germany, and the reader cannot fail to be at once struck by the extraordinarily slipshod way in which the foreign words are spelt. Such forms as *fräulein* [*passim*], and *Graffinn* or *Graffin*, bespeak either ignorance on the part of the writer or some carelessness on that of the editor of *Macmillan*. The very name of the violin teacher himself, Herr *Veitch*, is an impossible form as a German word. Setting aside the faulty orthography of the story, we find the hero peculiarly susceptible to the sounds of nature, in most of which he discovered some spiritual import. The organ in church failed to touch him, it somehow seemed wanting in that supreme searching power of the forest and the wind. More marked was the impression made on him by some wandering zither players, of whose instruments he says, not too clearly—"They were regulated each at a certain interval of pitch, probably in a few octaves in the middle region of the scale." At last a first-rate violin player revealed to him the possibilities of art. In reply to a query of this artist, we read how the hero remarked that he "had played on no instrument save picking out harmonious thirds on an old harpsichord at the parsonage house." Mr. Shorthouse talks of octaves in a most curious way—*e.g.*, "the high treble octaves of the violin," and again the "shrill clear surging chords of the higher octaves," when he means *notes* or *register*. Later on he describes a trio and says: "The great charm of the piece lay in some perfectly modulated chords of great beauty distributed through all the parts in a sustained broad searching tone on the fourth string." Here again is rather a perplexing account of the state of mind of the princess while listening to a trio of Corelli's: "Should she listen to this siren chord, it might even happen to her to lose that stainless insight which its wild tone had itself evoked; but, in the perfection of a concerted piece, its wild uniqueness was kept by grace of finished art in pitch and vibration true to the dominant concord of pure harmony, an existence and creation as it were in harmonious sound, of which it formed a part." This, however, is quite surpassed by the following sentence: "The wayward music that strayed through the leaves, and the fine clear notes of the nightingales that harmonised in their high shrill octaves (*sic*) with the cold silver light in which valley and river and stone terrace lay in mystic unreality, seemed like a fatal spell to enslave my spirit, a ghostly melody, a pale beckoning hand to entice me on." If Mr. Shorthouse has sought to conceal an ignorance of the elements of music beneath all this fine array of high falutin' verbiage, he may be congratulated upon the success of his efforts.

It is sometimes said that the *prima donna* fever, to which the public were so liable in past days, is rapidly abating. That its outbreaks have been few of late we must admit, but whether this arises from a better conception of the dignity of art, or from the scarcity of *prime donne* is a question very much open to discussion. At any rate, traces of the disease still linger amongst, and are generally found in the track

of Madame Adelina Patti, whose movements unfailingly cause it to break out. Of late Madame Patti has been the subject of as many reports as the gigantic gooseberry of a dull season. Burglars have tried to get at her jewels, but only succeeded in walking off with articles belonging to Mr. Nicolini. She has made up her mind to sell the Welsh castle where this indignity was perpetrated. She has made up her mind (so states another authority) to do nothing of the kind; the fact being that while absent from England she will sigh for Craig-y-Nos. She went to Paris awhile ago, and spent "two whole days and nights" in trying on costumes which, with other portable property, are now packed away in forty trunks. People who wish to hear her in Brazil will have to pay £3 for a front seat and £1 for a place behind. A Rio Grande speculator, having an address, we should say, at the lunatic asylum, has offered her £5,000 in gold for one performance. Madame Patti has refused the tempting offer. So the stories run—the foregoing are but a sample—and as the appetite for them appears to be unlimited, so, no doubt, is the supply. The conclusion suggests itself that public interest and enthusiasm are as prompt to centre in a *prima donna* as ever. Madame Patti is an old attraction; we have only to see the advent of the new artist who will continue the line of great *prime donne* in order to witness an outbreak of heroine worship which shall be, perhaps, all the more severe for long immunity from provocation.

ACCORDING to a Baltimore contemporary, "Melocipede" is the name of a musical bicycle, so fashioned that the rider can kick out melodious waltzes and reels as he travels along the road." From time to time we have commented, in the pages of THE MUSICAL TIMES, upon these senseless inventions, and have often wondered whether paragraphs announcing the construction of such machines were not mere *canards*. Perhaps the "wish" may have been "father to the thought"; for, to say nothing of artists, assuredly no sane person would imagine that any pleasure can be given, either to performer or listener, by blowing "tunes" out of a cigar, extracting a series of sounds from pieces of rock, or playing "waltzes and reels" with your feet whilst journeying along the high road. Yet we are informed that instruments for all these purposes are manufactured, although we have never yet met with any person who possessed one. That many, however, do purchase and practise upon eccentric instruments, whilst neglecting those universally recognised, is proved by the fact of amateurs patronising the banjo, the ocarina, the zither, and several others, upon which it need scarcely be said that it is utterly absurd to suppose any composition worth hearing can possibly be performed. The banjo is, we happen to know, cultivated most extensively, and private Concerts are frequently given devoted exclusively to the performance of works written and arranged for this instrument. Of course there can be no reason why persons who imagine that they have discovered qualities in the banjo which are not possessed by better known instruments should not glory in them, and even be proud to display them to their friends; but there is a "fashion" in being singular, and it must be remembered that it is infinitely easier to be a first-rate performer on the banjo than a second-rate performer on any instrument of more general acceptance.

THE success of little Hofmann in the United States (where, according to his manager, he is a bigger "draw" than Patti) is giving rise to all sorts of stories in which he plays the hero. We hope that

some of them are not true. Perhaps we should use more confident language, and say that many are no doubt examples of transatlantic inventiveness; but, however this may be, we do trust that the tale reproduced by an evening contemporary has no foundation in fact. Here is the most notable passage: "At the first rehearsal which he had with the musicians at the Metropolitan Opera-house, prior to his first public appearance in New York, the members of the orchestra were perfectly astonished at his playing. They were still more so when he stopped them in the middle of a Beethoven Sonata (*sic*) and directed Mr. Neuendorff to tell the clarinet to play more softly. He also told the well-known Conductor how the time should be beaten as the orchestra were not playing properly. It must have been a revelation to the musicians, who were all soloists, to be reprimanded for their work by a child, however talented, ten years of age." All who know little Hofmann, and are acquainted with his frank, boyish nature, so free from self-consciousness and presumption, will find this tale as hard to credit as we do. Such priggishness and impertinence as are here ascribed to him are entirely foreign to his nature, and it is particularly worthy of notice that, before his first Concert, he had not been long enough in New York to be spoiled by the adulation which an American public knows so well how to lavish upon its favourites. That the clarinet was playing too loudly in a Beethoven Sonata is, of course, absurd, and absurd, from our point of view, appears to be the entire tale.

THE music critics attached to some of our important suburban newspapers are often condemned to hide their light under a bushel when it should be set upon a hill. In speaking of a Festival at a church in Paddington, where Mendelssohn's "Hymn of Praise" was given, when we read that "The Symphony was played on the organ throughout with extraordinary interpretative and executive ability"; we pause in silence before a superior presence. "The rendering of the beautiful and pathetic chorus 'All ye that cried unto the Lord' was most touching and impressive. Again the entire scene of the Watchman was most pictorially given, although the tenor was suffering from a cold." Further, when we find that "The *crux* of the whole work is undoubtedly the chorus 'The night is departing,' a dangerous vortex in which many a choir has been hopelessly engulfed, the band and organist alone remaining above water. It was in this case successfully weathered, to the credit of all concerned," we are overwhelmed with the force of his imagery. But when we learn that "The service was not concluded until a quarter-past ten, a drawback which suggests on another occasion the omission of the Symphony, which is not so organically connected with the Cantata as is the instrumental prelude in its prototype, Beethoven's Choral Symphony," we feel that all musical criticism has been wrong hitherto, and that the eminent gentlemen who direct that kind of literature for the daily press have never shown such historical knowledge, such judgment, and such critical acumen as is perforce restrained in its lucubrations to a suburban print.

SACRED HARMONIC SOCIETY.

THOSE worthy folk who questioned the propriety of this Society performing "The Golden Legend," on the ground of its not being a sacred work, should be consistent, and object to Rossini's "Moses in Egypt," in which Biblical personages sing the lightest of dance melodies, and are mingled with imaginary characters who conduct themselves after the manner of operatic villains and heroines. How-

ever, the malcontents must have been in a very small minority, for St. James's Hall was as full on the 8th ult. as it usually is when Sir Arthur Sullivan's popular work is performed. On the whole, the interpretation was satisfactory, the chorus distinguishing itself in the unaccompanied pieces, while Miss Anna Williams, Miss Hope Glenn, and Mr. Lloyd did full justice to their respective parts. Mr. Watkin Mills was prevented by illness from appearing, and Mr. Pierpoint undertook the music of *Lucifer*, acquitting himself very creditably under the circumstances. Previous to the Cantata, the Dead March from "Saul" and the unaccompanied chorus "Remember not, Lord," from Macfarren's "King David," were performed as a tribute of respect to the memory of the deceased composer.

The usual Christmas performance of "The Messiah" took place on the 22nd ult., and there was a large audience, though the stalls were not fully occupied, perhaps because the cast of soloists was not so strong as it might have been. Mdlle. Antoinette Trebelli, however, showed that she is making herself proficient in the oratorio style, and with regard to Madame Trebelli, Mr. Henry Guy (who appeared in place of Mr. Piercy), and Mr. Burgon, it may be said that they did their best, and gave a fair amount of satisfaction.

NOVELLO'S ORATORIO CONCERTS.

At the second of these Concerts, which took place in St. James's Hall on the 1st ult., Mr. F. H. Cowen's Worcester Oratorio, "Ruth," was introduced, for the first time, to the notice of London amateurs. The work then passed the test of concert-room performance, and appeared under the circumstances which will ordinarily attend it. At Worcester the case was different. It may be that "Ruth" will never again form part of a cathedral service; wherefore the conditions under which it was given at the Festival of the Three Choirs, and the effects resulting therefrom had not the importance of those connected with the occasion under notice. Hence, also, those who heard it in the one place were anxious to hear it in the other. The result of the concert-room performance seemed to us even more satisfactory than that of the cathedral rendering. As a rule, this cannot be said of oratorio, which usually gains by association with the aspect and influences of a great sacred temple. "Ruth," as our readers well know, belongs to the class of oratorio that does not rest upon a purely religious basis. The religious element in it is not fundamental, but rather imposed upon the story, in which respect it may be classed with Handel's "Esther," "Saul," "Samson"; Mackenzie's "Rose of Sharon," and others easy to recall. Obviously, works of this nature are better adapted to the secular character of a concert-room than, say, "The Messiah" or "Last Judgment," and, we doubt not, the fact will be perceived and acted upon in the case of "Ruth." With regard to Mr. Cowen's music, not much can be said in addition to the critical observations which followed the Worcester performance. But it is important to observe that the good impression then made was confirmed and strengthened by a second hearing. There can be no doubt of the fact that Mr. Cowen has scored a success with his first essay in the high art of oratorio, and shown himself worthy to continue the line of its composers. This appears to us most conclusively proved by the very numbers that, according to some judges, are not up to the desired mark. It has been said that the choruses of "Ruth" fall short of the dignity and grandeur of oratorio. The statement is, in our view, so opposed to fact, that we can only ascribe it to the operation of some pre-conceived opinion, founded upon Mr. Cowen's repute as a writer of light and graceful music, and a sort of instinctive idea that if a man does one thing particularly well, he cannot excel in another. We listened carefully to the "Ruth" choruses in St. James's Hall, and are bound to say that in very large measure they satisfied the requirements, and rose to the standard of oratorio. Moreover, we are unable to agree with those who demand the excision of the numbers in which, after the marriage of *Ruth* and *Boaz*, is foretold the blessing which that union will be instrumental in bringing to Israel and the world. Here we have the sole

raison d'être of the story as a subject for religious contemplation, and the only argument which can be urged for its treatment in oratorio. It may be that, in the case of some minds, interest ceases with the action of the drama, and no sympathy whatever extends to the greater drama in which the story of *Ruth* is but an episode. But neither librettist nor composer could take account of this limitation. It was their business to make the work complete, and they acted up to obligation.

The performance was given under Mr. Cowen's direction, and had many distinguished merits. With one exception, the solo vocalists who took part in it were those who sang at Worcester, where the characters were taken by Madame Albani (*Ruth*), Miss Anna Williams (*Orpah*), Miss Hope Glenn (*Naomi*), Mr. E. Lloyd (*Boaz*), and Mr. Watkin Mills (*Elder*). The change referred to substituted Miss Agnes Larkcom for Miss Anna Williams, and little affected the general result one way or another, owing to the small share taken by *Orpah* in the solo work. For the rest, we need not trouble the reader with details. It will be understood that the artists acquitted themselves much as at the Festival performance, and did justice to the thoughts it became their business to interpret. Mention should be made, however, of the special effect with which Madame Albani sang "Entreat me not to leave thee," and "My Father, thou art the guide of my youth"—an effect quite rivalled by Mr. Lloyd in *Boaz's* song of thanksgiving for an abundant harvest. The orchestra, led as usual by Mr. Carrodus, was in capital form, and the chorus singers greatly distinguished themselves throughout, but above all in the beautiful *Finale* of the Gleaning scene, where the effect of receding voices was shown in an admirable way. This was far better done than at Worcester. The reception of the work by a large and attentive audience appeared to be very favourable, and we have strong grounds for anticipating that "Ruth" will escape the fate of the many things which are heard once or twice, and then thrown aside to be forgotten.

The third Concert of the season, given on the 15th ult., had a mixed programme, comprising three works very far removed from each other in character. Of these, one—Mendelssohn's Psalm 114—has long ranked among the classics of sacred music, and needs no further discussion. Another—J. F. Barnett's "Ancient Mariner"—represents a type of Cantata in the Mendelssohn school, which was much in vogue twenty years ago; while the third—Stanford's "Irish" Symphony—illustrates the present strong tendency towards the utilisation of national melodic forms for purposes of high class music. The Concert, therefore, had no ordinary interest for intelligent amateurs, many of whom attended it. Professor Stanford's Symphony was taken first of the three, and enjoyed the benefit of a good performance under the composer's direction. So much has been said of late in this and other journals regarding the increased attention paid to national characteristics in music, that we shall not now trouble the reader with renewed discussion of that very interesting topic. But we may express gratification that a leading British musician has given a practical proof of the importance it assumes in his view, and that his national Symphony has so far won a frank and undoubted success. By the way, the two best symphonies of the young English school are both based upon local characteristics. We refer, of course, to the "Scandinavian" of Mr. Cowen and that at present under notice. The fact has a significance not to be overlooked or put aside. Professor Stanford was greatly favoured by the decided character and powerful charm of Irish melody. Indeed, he found the most potent of all musical forces ready to his hand, and he cannot be blamed if, in addition to inventing themes, Irish in form and spirit, he adopted two examples that have long been traditional in his native land. These occur in the *Finale*, where amateurs delightedly recognise "Remember the glories of Brian the brave" and the grand strains of "Let Erin remember the days of old." The second movement, or *Scherzo*, is Irish to the core, thanks to the hop-jig tune forming its principal feature; while the slow movement derives its national character from a harp prelude, and the reiteration of a single short phrase known as the "Lament of the sons of Usnach." As for the opening *Allegro*, the scale largely employed

serves, in conjunction with other devices, to make that movement scarcely less national than its companions. Professor Stanford, it is clear from the foregoing, has not carried out his idea in a half-hearted way. The Symphony is distinctly what it pretends to be, and for all its shaping and elaboration according to classic models, cannot be regarded as other than it is. We need scarcely add that it abounds in thematic beauty, or that the composer has worked up his charming materials to excellent purpose, adding to melodic interest that which arises from skilful development and tasteful colouring. We make bold to predict unusual favour for the "Irish" Symphony; encouraged thereto by the enthusiasm it created in St. James's Hall, where all seemed pleased with it.

The "Ancient Mariner," like the Symphony, had the advantage of its composer's direction, and that work also gave much satisfaction for reasons not less obvious than in the former case. As the Cantata is now twenty years old, and has been frequently performed all the country over, there is little need to enter upon a discussion of its merits, which, moreover, lie frankly on the face of it. Mr. Barnett has treated Coleridge's poem in a manner far from abstruse, being content to write music of a lightly descriptive character, following the changing word-pictures with tone-pictures to match. Very melodious, bright, and pleasing they are, and so the audience unquestionably found them; the greatest pleasure being taken in the performance. The solos were sung by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, whose names guarantee the excellence of their rendering, while both orchestra and chorus did their work with manifest zest and undoubted distinction. The "Ancient Mariner" should be heard again ere long. Mendelssohn's Psalm, conducted by Mr. Randegger, brought the Concert to a dignified and impressive close.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE only performance by this Society which calls for record in our present issue is that of the "Creation," which took place on the 8th ult. Notwithstanding the potent counter-attraction of "The Golden Legend" at St. James's Hall, there was a large attendance, but it will be well to avoid such unnecessary clashing of interests in the future. This season our three leading oratorio associations are all giving their Concerts on Thursday evenings. The Albert Hall Society's performance of Haydn's perennial work was interesting from the fact that Madame Albani made her first appearance in the Oratorio. How she sang "With verdure clad," "On mighty pens," and her part in the duet with Adam, it would be mere waste of space to describe in detail. Mr. Charles Wade was fairly satisfactory in the tenor music, and Mr. Bridson's voice told well in the bass airs, particularly in "Now Heaven in fullest glory shone."

MONDAY AND SATURDAY POPULAR CONCERTS.

It cannot be denied that Anton Rubinstein is a very disappointing composer. Some of his early works are original and charming, but in almost every department his first effort has been his best. The Sonata in Op. 39, for piano and violoncello, which was introduced for the first time at the Concert of Saturday, November 26, is, for example, decidedly inferior in beauty and symmetry to the earlier work in D (Op. 18), which has become a classic. It has four movements and is planned on a larger scale; but the first and slow movements are laboured and unsatisfactory in outline, though the themes themselves are suggestive enough. On the other hand, the *Allegretto*, which does duty as a *Scherzo*, is admirable, and there is a good deal of effective writing in the *Finale*. The pianoforte part throughout is unduly prominent, and Mdle. Janotha took care to enforce the fact, Signor Piatti's share in the performance being, comparatively speaking, unimportant. The pianist's solo was Chopin's Polonaise in F sharp minor (Op. 44), which she renders with as much poetical feeling as any work in her repertory. Madame Néruda gave the somewhat *rococo* *Adagio* from Viotti's Violin Concerto in A minor (No. 22), and, like Mdle. Janotha, was encored. Beethoven's Quartet in F (Op. 18, No. 1), perhaps the finest of the early set, con-

cluded the Concert. Mr. Santley sang Gounod's "The Valley" and Purcell's "Let the dreadful engines," in the way with which the public has become familiar by frequent repetition.

A very quiet programme was presented on the following Monday, and the Concert was chiefly noteworthy for the masterly playing of Miss Agnes Zimmermann in some pieces by Scarlatti. This artist is developing a warmer and more spirited style, and has lost nothing of her purity of touch or neatness in execution. The concerted works on this occasion were Mozart's Quartet in E flat (No. 4) of the set dedicated to Haydn; Grieg's piquant and characteristic Sonata in F (Op. 8), for piano and violin; and Mendelssohn's Trio in C minor (Op. 66). Miss Marguerite Hall rendered Schubert's lovely *Lied*, "Gretchen am Spinnrade," and two of Kjerulf's Swedish songs with so much grace and refinement as to win the unqualified favour of the audience, and Miss Mary Carmichael was an admirable accompanist.

The scheme on Saturday, the 3rd ult., was much stronger, and St. James's Hall was crowded. Mozart's Quartet in D minor (No. 2) is one of the most popular works of its class, thanks in part to its irresistibly piquant Minuet, which, as usual, was encored. Again, Beethoven's Sonata in F minor, generally known as the "Appassionata," is an immense attraction whoever may play it, and although the reading by Mdle. Janotha on this occasion was not altogether above criticism, it was sufficiently impressive to arouse the enthusiasm of the audience. The unreasonable demands for an encore were at length complied with, the Polish artist giving Schumann's Novellette in F (No. 1). Included in the programme were Beethoven's Trio in C minor (Op. 1, No. 3) and Mendelssohn's *Tema con Variazioni* in D (Op. 17), for piano and violoncello.

The Concert of Monday, the 5th ult., may be dismissed with equal brevity. Spohr's Quartet in A minor (Op. 74, No. 1) is one of those in which the first violin assumes the part of a soloist, and it is almost superfluous to say that the work was exquisitely led by Madame Néruda. The only other concerted work was Beethoven's very fine Sonata in C minor (Op. 30, No. 2). Mdle. Janotha played the first movement of Schumann's *Faschingschwank* in her best manner, but the middle sections were taken much too fast, if the *tempi* adopted by Madame Schumann herself are correct, about which there can be no manner of doubt. The beautiful singing tone which Signor Piatti infused into his rendering of two transcriptions from his own pen of Schubert's songs almost reconciled us to the act itself, though as a matter of principle it should be condemned. Miss Bertha Moore was more acceptable in Taubert's "In a distant land" than in a French song by Goring Thomas.

Grieg's Sonata in F (Op. 8), for piano and violin, and Mozart's Quartet in the same key (No. 8), already heard this season, were repeated on the following Saturday, but they did not constitute the chief attractiveness of the Concert. This honour must be assigned to Beethoven's Serenade Trio in D (Op. 8) and Schumann's *Etudes Symphoniques*. The former genial work has always been one of the most popular items in the repertory, but Schumann's strangely original composition has only come into favour recently. It was magnificently interpreted by Miss Agnes Zimmermann. Indeed, we may speak of her performance as the best piece of pianoforte playing we have had this season. How Mr. Lloyd sang Beethoven's "Adelaide" and Piatti's "Serenade," the latter encored, it is quite unnecessary to say.

Mendelssohn declared Beethoven's Quartet in F (Op. 59, No. 1) to be one of the most "thoroughly Beethovenish" of all the master's works, but it is less popular with the public than either of its companions, and there was only a small audience on Monday, the 12th. The other concerted items were Haydn's lively Trio in G and Schumann's Sonata in A minor, for piano and violin (Op. 105), which is rapidly gaining in popularity, thanks to the exquisite playing of Madame Néruda. Chopin's Fantasia in F minor is among the least inspired of the Polish composer's efforts, and Mdle. Janotha did not succeed in making it interesting, though as usual the audience insisted upon an encore.

Every seat had its occupant and late-comers were sent empty away on the following Saturday, for Beethoven's Kreutzer Sonata, for piano and violin, was down for the first time this season. This masterpiece, which Mr. Chappell

now reserves for his Saturday subscribers, retains all its attractiveness, though it has been performed more frequently than anything else at the Popular Concerts. On this occasion the executants were Madame Néruda and Mr. Charles Hallé, and the most captious critic could not have desired a better performance. Schubert's Quartet in D minor furnished an additional incentive to attend the Concert. Mr. Hallé played three of Chopin's pieces with so much acceptance that he had to give a fourth by way of encore. Mrs. Henschel's versatility as a vocalist is remarkable. On this occasion she revived Bishop's once popular air "Should he upbraid," and sang it so charmingly that the audience were as much pleased as they are invariably with her more classical selections.

The Concert of Monday, the 19th, was the last of the year. In order to make a good ending Schumann's Quintet in E flat (Op. 44) was included in the programme. This was the earliest work of the gifted though unfortunate composer that gained popularity in this country, and it is now one of those which may always be counted upon to increase the attendance. Except that a perfect understanding did not reign at all times between Mdlle. Janotha and her companions, the performance was very commendable. Beethoven's last Quartet in F (Op. 135), a work only recently understood and appreciated; Chopin's Ballade in A flat, and Spohr's pretty and winning Duet for violin and viola, in E minor (Op. 13), completed the instrumental selections. Miss Liza Lehmann rendered songs by Miss Maude White and Schumann in the charming style which has made her such a favourite at these Concerts.

LONDON SYMPHONY CONCERTS.

Few works have been more talked about recently than Wagner's early Symphony. Mr. Henschel was generally congratulated upon having secured the right of performance in this country, and it was confidently anticipated that the work would prove one of the greatest attractions of the season. The devoted Wagnerians and the Philistines would feel equally curious about it, and St. James's Hall would prove far too small to accommodate all desirous of being present at the initial rendering. Such was the general, and, we may add, reasonable opinion; but the prophets were for once wrong. On the evening of November 29, in place of the expected crowd, there was a beggarly array of empty benches. We shall not waste space in seeking for an explanation of this phenomenon, which, indeed, is almost inexplicable, but pass on to consider the work which was so cavalierly treated alike by the friends and foes of the composer. The somewhat extended history of the Symphony may be compressed into a few lines. Wagner composed it in 1832, when he was nineteen years of age, and greatly under the influence of Beethoven's music. It was first performed at Prague, and shortly afterwards at the Leipzig Gewandhaus Concerts, where it was hailed as betokening great promise. As soon as Mendelssohn was appointed Conductor at Leipzig, Wagner sent him the score in the hope that he would pass an opinion upon it. Mendelssohn did not, however, and Wagner was too proud to ask him. After Mendelssohn's death the score could not be found, and the Symphony was lost to the world, until in 1872 the parts were discovered in a valise left in Dresden when Wagner fled to avoid arrest for his revolutionary opinions. From these parts a fresh score was made, but the work was not heard until December, 1882, when Wagner himself conducted a private performance in honour of his wife's birthday. This was the last time he wielded the *bâton*, and it is curious that his labours in this department should be closed in connection with a form of art which he professed to consider exhausted. The Symphony shows that, even at nineteen, Wagner had plenty of ambition. It is a work of large proportions, taking nearly three-quarters of an hour in performance. The introduction to the first movement in C major is almost as long as that of Beethoven's No. 7, and like the movement itself is chiefly contrapuntal. Indeed, Wagner speaks of the subjects as being "well-fitted for counterpoint, but very little expressive." The reminiscences of the Bonn master are constant, one from the "Leonora" Overture and another from the C minor Symphony being almost ludicrous. The

next section, *Andante* in A minor, has, however, a genuine melody of an elegiac character for its principal subject, and the details are certainly more interesting. Though rather too long, it is, on the whole, a fine movement, and plainly shows the dawn of genius. The *Scherzo* in C, again, is particularly bright and animated, and beside bearing a resemblance to Beethoven's *Scherzi* it also has a passage curiously like the corresponding section of Schubert's great Symphony in C, which, of course, Wagner could not have heard at the time. In the last movement his model would seem to have been the colossal *Finale* of Mozart's "Jupiter" Symphony. It is a perfect "contrapuntal orgie"—to use his own expression—though of course it will not compare either in masterly device or clearness of expression with the immortal piece which it resembles. Such is a brief sketch of a remarkable work—a work of some interest on its own account and of unique interest as a juvenile effort of one of the most singular geniuses the world has ever seen. The performance was worthy of high praise, Mr. Henschel's players being evidently impressed with a sense of their special duties and striving to render them justice with an amount of zeal which, as a matter of course, attained its end. The rest of the programme on this occasion must be dismissed with formal record. It included Gluck's Overture to "Iphigénie en Aulide," with Wagner's close; Spohr's Dramatic Concerto for Violin, played by Madame Néruda; and Beethoven's "Leonora" Overture, No. 3.

The scheme of Wednesday afternoon, the 7th ult., contained no novelty, and there was a larger audience. Whether the first-named circumstance had anything to do with the other, as some have declared, it would be idle to discuss. We prefer to attribute the increase to the fact that afternoon audiences are attracted by pianoforte music, and on this occasion Mdlle. Janotha was announced to play Chopin's Concerto in F minor. The young pianist was in better form than she had been on many previous occasions this season, and gave a remarkably delicate and poetical rendering of the slow movement. The Symphony was Beethoven's in F (No. 8), the interpretation of which was spirited but somewhat coarse. The accent was exaggerated and the balance of tone sometimes incorrect. Mr. Henschel's players were heard to great advantage in Greig's lovely melody for strings, "Spring," which was repeated by desire, and in Dvorák's Slavic Dance in A flat. The programme was completed by Mendelssohn's "Ruy Blas" Overture and Berlioz's *Réverie* for contralto, "Le Captive," the latter being expressively rendered by Miss Lena Little.

The aspect of the hall at the fifth Concert, on Tuesday evening, the 13th ult., was decidedly encouraging, the reserved portions being fuller than on any previous occasion. The programme consisted entirely of modern music, thus affording some support for the damaging assertion sometimes made that the older masters are no longer attractive to the public. Without further evidence, however, we refuse to believe a statement which would imply a sad condition of popular taste. The central feature of the scheme was Schumann's Symphony in C, a work now generally regarded as its composer's finest effort of the kind. It was, on the whole, well played, the *Finale* receiving the greatest amount of justice; but the fiery *Scherzo* has often been heard to greater advantage at the Crystal Palace and the Philharmonic Concerts, Mr. Henschel's first violins being of second-rate quality. The *Charfreitags* music from "Parsifal" served to show how much the most acceptable portions of Wagner's music-dramas lose when transplanted to the Concert-room. In order that he might sing the part of *Gurnemanz*, Mr. Henschel resigned the *bâton* to Mr. Barnby, and Mr. O. Niemann, a son of the great German artist, Albert Niemann, appeared as *Parsifal*. The new-comer was heard to much greater advantage, however, in *Lieder* by Schubert and Schumann. Brahms's Tragic Overture commenced the Concert, and a pretentious, but somewhat vulgar, Slavic March, by Tschaiikowsky, brought it to a conclusion. Some violoncello solos, played by Signor Piatti, formed one of the most enjoyable features of the evening.

The public has made up its mind not to take any interest in Wagner's Symphony. Of that there can no longer be any doubt, for at the repetition performance, on the afternoon

of the 21st, there was again a very scanty attendance, the shilling parts alone being well occupied. The value of the puff preliminary, in a matter of this kind, is therefore proved to be exactly *nil*, and the moral should be taken to heart by those whom it most concerns. A second hearing of the work confirms what was felt before—namely, that it is far too long for the value of the material employed. This remark applies chiefly to the first two movements; the third and fourth are more compact and symmetrical. A very great impression was made by Mr. Bernhard Stavenhagen in Liszt's Concerto in E flat and Bach's Chromatic Fantasia and Fugue. That works, so opposite in character, should be equally well played proves the versatility of the young artist whose purity of execution and physical power were equally noticeable. The public is so eager to hear first rate pianoforte playing that Mr. Stavenhagen might, with advantage, give some Recitals during his stay in London. Weber's "Der Freischütz" and Brahms's Academic Overtures completed the programme.

THE BACH CHOIR.

THIS institution renders good service to art by putting forward such programmes as that of its first Concert this season, which took place at the Prince's Hall on the 20th ult., at the unusual hour of five o'clock in the afternoon. In the feverish activity of musical work at the present day, and with the constant demand for novelties of all kinds, we are liable to forget the treasures of a past age. Unaccompanied part music is in especial danger of neglect, though it is in this very branch of composition that our own country can best lay claim to equality with the musical nations of the Continent. The Bach Choir programme did not fully enforce this fact, and at other times our glorious composers of the madrigalian age and their modern imitators might be more strongly represented. The examples of English music on the present occasion were the elder Wesley's fine Motett "Omnia Vanitas," Gibbons's Madrigal "Ah! dere heart," and two of Pearsall's best Part-songs. The most important item in the scheme was Palestrina's "Stabat Mater," for eight solo voices and double choir. This composition exhibits in the strongest light the old master's wonderful skill in producing variety of effect with the limited means at his disposal. Some of the passages are intensely expressive, and one cannot but acknowledge, in listening to such a work, Palestrina's right to be termed the father of modern ecclesiastical music. Associated with this masterpiece were a curious setting of the Magnificat by Gabrieli, two effective Psalms by Sweelinck, a piquant Christmas Carol by Praetorius, and pieces by Brahms, performed on previous occasions by the Bach Choir. The singing was fairly good, though the balance of parts was unequal. Dr. Villiers Stanford should take steps to strengthen the tenor department. In order to afford some variety, Miss Emily Shinner played Tartini's Violin Sonata in G with excellent *technique*, and joined the composer in Dr. Hubert Parry's Partita in D minor, a capital imitation of the Suites of Bach and his contemporaries.

CRYSTAL PALACE.

A SPARSE audience assembled on the 3rd ult., when Señor Alberto Geloso made his first appearance at the Crystal Palace Concerts. Señor Geloso is a refined player but wanting in the animation, not to say passion, demanded by the opening *Allegro* of Mendelssohn's Concerto. Altogether there was a lack of *verve* about his rendering which was not compensated for by his generally very pure intonation and the delicacy with which he gave the slow movement. His *pianissimos* were real *pp*. Rietz's Clarinet Concerto is one of those agreeable compositions which involve no intellectual effort on the part of the hearer. It is very melodious, though the melodies are devoid of individuality, and full justice was done to the solo part by Mr. Clinton both in regard to tone and execution. Mdlle. Trebelli contributed Verdi's "Caro nome" with finished execution and considerable vocal charm, but was less successful in Haydn's "With verdure clad." The director of these Concerts, reverting to a habit of former seasons,

had on this occasion introduced some madrigals into the programme. These were well sung by the Crystal Palace Choir, but a lack of balance is observable, the altos and basses being far too weak. The Concert, which opened with Haydn's Symphony in E flat, concluded with a performance of the Overture to "Dinorah."

Mr. Bernard Stavenhagen, who appeared at the tenth Saturday Concert, has undoubtedly improved since his last visit, and bids fair to take a very high rank among contemporary pianists. He has a wonderful *technique*, and displays the most remarkable gradations of light and shade in his playing. With such endowments it will be strange if he does not rise higher. His rendering of Beethoven's Concerto in C minor—recently played at these Concerts by little Hofmann—was in all respects masterly. Later on he played, for the first time at Sydenham, Liszt's brilliant Hungarian Rhapsody (No. 13), and received a well merited encore for the triumphant ease with which he surmounted its many difficulties. Another novelty at these Concerts was "Träume"—Wagner's study for orchestra to "Tristan and Isolde," recently introduced to English hearers by Mr. Henschel. Mr. Santley sang Purcell's "Let the dreadful engines," and a tuneful and appropriate song, entitled "Christmas comes but once a year," by Ralph Betterton. The Symphony was Beethoven's (No. 7), in A, a regular *cheval de bataille* of Mr. Manns's, and the programme also included Bach's Concerto for strings in G, and a ballet air from Goldmark's "Königin von Saba." Of the performance of Cowen's Oratorio "Ruth," on the 17th ult., with a cast identical in all respects save one with that which performed it in St. James's Hall, nothing need be said to help to increase its popularity, for here, as elsewhere, it was most favourably received, alike for its own merits as for the excellent way in which it was given. The choir of the Novello Oratorio Concerts, bringing knowledge and experience of the work, sang the choruses most effectively. Miss Anna Williams undertook the soprano music, and sang with the efficiency and conscientiousness for which her name is a guarantee.

THE MUSICAL ASSOCIATION.

At the meeting, on the 5th ult., Mr. J. F. Rowbotham lectured on "The Differences between Ancient and Modern Art." Premising that by ancient art he would chiefly understand Greek art, and by ancient music Greek music, Mr. Rowbotham went on to observe that modern art and music stood to that of the past in the relation of contradiction rather than of development. In the plastic arts the ancient aim was Idealism, the modern, on the contrary, Realism. In music a counter tendency was manifested, and we strove to enhance the ideal possibilities of the art, while the Greeks confined it to a realistic adherence to nature. In many points the Greeks were our superiors—in the simplicity of the means by which they attained musical beauty, in the chastity of their musical thought, and in the fidelity with which they copied the very utterances of natural expression, their songs and melodies being but slightly exalted reflections of the tones of ordinary speech. Mr. Rowbotham instanced the chastity and simplicity of Greek architecture as an emphatic parallel to the character of Greek music, and maintained that the architecture and the music alike were matured and completed creations of the Greek mind, which was accustomed to set restraints on fancy, and delighted in rigorous self-control. As compared with such a parallel, we might see in modern music the unrestrained and often wanton licence of Gothic architecture, where, if resources were more ample and effects more varied, taste was more unsteady, and far more frequently fell into error. In contrasting minuter points of difference between Greek music and our own, Mr. Rowbotham stated that with the Greeks the melody of music was always in the bass, while with us, popularly speaking, it lies in the treble. He entered into an elaborate description of the effect of this strange inversion of functions on the art at large. Another striking difference lay in the fact that in Greek music the main interest of composer and listener alike was centred on the play of the rhythm—the melody being reduced to a subordinate and inconsiderable thing, as often as not, perhaps, left to the spontaneous fancy of the singer, and in

all cases little esteemed and valued. Rhythm attained with the Greeks so elaborate a development that there were over a hundred different sorts of time, and these in various combinations might give many hundreds of varieties of rhythmic phrases. It was not at all uncommon for a Greek composer to employ in the first twenty bars of his piece twenty various kinds of time—each bar being different in measure from its neighbour. By contrast with this plethora of rhythmic life, our music is monotonous in the extreme. Many times have dropped out of use since the days of the Greeks which were of the utmost value for the incisive expression of sound; and the lecturer specially instanced 5-4 time and 7-4 time as measures which were of everyday employment in Greek music, but now have been practically lost to the art. In allusion to Greek melody, Mr. Rowbotham argued that it was as bare and poor as our rhythm. The Greek modes, he said, were simply tunes, or rather the materials of tunes so arranged with certain expressive gradations that the composer could, without any trouble, turn them into fairly expressive melody. This exactly suited the Greek standpoint of musical art, which set scarcely any store on melody, but employed all its strength and interest on rhythm. "The Greek composer," said Mr. Rowbotham, "before commencing to write, set as a superscription what *melody* the piece should be in, and with this as a background set to work to weave and traffic with the *time*; while we superscribe the *time*, and with the time as our background begin to create and elaborate the *melody*." Numerous other differences were adduced by the lecturer, who stated, *en passant*, a curious piece of information, that the Greeks were acquainted with the Fugue form and the Sonata form, which are not things of yesterday, but were employed as the basis of the great choral odes, sung under the shadow of the Athenian Acropolis more than two thousand years ago. The lecture was followed by an animated discussion, in which Mr. Rowbotham's estimate of the value of Greek music was keenly disputed.

MACFARREN SCHOLARSHIP.

A MEETING was held on the 6th ult., at the Royal Society of Musicians, 12, Lisle Street, W., with Dr. E. J. Hopkins in the chair, when an executive Committee was appointed and a large number of promises were announced. Local sub-committees are in progress of formation in all the large towns, and when they are fully organised will doubtless promote the success of the fund to a very considerable extent. At present the subscriptions amount to more than £900, but much more than this will be requisite in order to provide maintenance for the scholar, and it will doubtless be forthcoming. The first List of Subscriptions will be forwarded to anyone who will apply to Mr. J. Percy Baker, the acting honorary secretary, Willersley House, Wellington Road, Old Charlton, S.E.

GUILDHALL SCHOOL OF MUSIC.

AMONG the many advantages enjoyed by this prosperous institution must be numbered the use of our noble Guildhall for its Choral and Orchestral Concerts. It is stated that the Corporation is about to erect a large organ in the building, and with this addition it will form the finest concert-room in the metropolis. The performance on Saturday afternoon, the 3rd ult., was one that could only be carried out by a music school numbering its pupils by the thousand. The students' orchestra consisted of 123 players, and to these were added a choir of nearly 200. From a strictly municipal point of view, the interest of the occasion centred in the performance of a new civic anthem, the words and music of which had been written by Mr. Weist Hill. Based on the lines of our National Anthem, and consisting of a brief baritone solo and chorus, the piece is admirably adapted to its purpose, though its value as a work of art may be slight. It evidently pleased the Lord Mayor (Alderman de Keyser), who attended in state, for he requested an encore, and it was played for the third time as he retired at the close of the Concert. The programme generally was evidently designed to show that the school is doing good work in three departments of

musical education—namely, composition, singing, and orchestral playing. In the first-named branch we had an extremely well written Prelude and Fugue by Mr. R. Strickland, a piquant Minuet by Miss Edith Swepstone, and an expressive setting of the hymn "Saviour, again," by Miss Kate Davenport. The most promising of the young vocalists who appeared were Miss Caroline Norman, a light soprano; Miss Annie Swinfen, a soprano of a more robust type, and Miss Annie Morley, who has a genuine contralto voice. Capital performances were given of the Overture to "William Tell," and the first movement of Brahms's Symphony in D (No. 2), the precision of the huge mass of strings being especially noticeable. Mr. Weist Hill, the Conductor and Principal of the Guildhall School, may be congratulated on the entire success of the Concert.

"ST. JOHN THE BAPTIST."

THE death of Sir George Macfarren occurred at a time when our leading choral societies had completed their arrangements for the season, or we should have had to record more *in memoriam* performances. As it is, however, the west and the east of the metropolis have already paid tributes of respect to the deceased musician, by preparing and performing his first and best Oratorio, "St. John the Baptist." Mr. W. G. McNaught and his admirably trained Bow and Bromley Institute Choir were first in the field, and the rendering took place on the 6th ult., in presence of a full audience. Even if judgment had not long ago been passed on the work, this is not the moment for critical discussion of its merits, and we have, therefore, only to speak of the performance, which, on the whole, was worthy of the occasion. If the choir did not sing with quite its usual precision, it must be remembered that the time for preparation had been very brief, and it speaks much for the efficiency of the force that the slips were so few. The soloists were Miss Annie Marriott, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Bantock Pierpoint. The first three sang in their customary artistic manner, and Mr. Pierpoint made a strong impression in the titular part, singing with power and true expression.

It was fitting that the Royal Academy of Music should give a public manifestation of respect for the memory of its honoured Principal at the earliest possible opportunity, and this occurred at the usual Christmas Orchestral and Choral Concert, which was fixed for Saturday, the 17th ult. As already stated, the tribute took the form of a performance of "St. John the Baptist"; but the Oratorio was preceded by the Obsequial March from the composer's "Ajax," which was also played at the funeral service in Westminster Abbey. This the audience received standing, and late comers were excluded until it had ended. It was reasonable to anticipate a worthy rendering of the principal work of the evening at the hands of so able a Conductor as Mr. Barnby, but we confess to having been surprised at the degree of merit actually attained. According to the programme, the choir was most unevenly balanced, the sopranos and contraltos numbering 116, and the tenors and basses only seventeen voices. The latter were reinforced, however, from some source unstated, and the choral numbers were admirably given, precision and excellent attack being combined with perfect attention to the *nuances*. The solos were, of course, allotted to students of the Academy, the narration being divided between Miss Hannah Jones and Miss Greta Williams, while Mr. David Hughes took the principal part, Mr. Faithful Pearce that of *Herod*, and Miss Lilly Crabtree that of *Salome*. All the young vocalists proved themselves competent, Miss Crabtree and Mr. Hughes showing special promise.

OBITUARY.

AT Vienna, on the 9th ult., there died, at the age of sixty-seven, the Hungarian violinist Miska Hauser, who as a boy of twelve made the tour of the world, which for a time won him International fame. He was particularly *fêted* in America and Australia, and several of his songs are still in vogue. He retired into private life some twenty years ago, and was practically forgotten.

HENRI PANOFKA, the celebrated German violinist and

composer, died at Carlsruhe, on the 5th ult., in his eightieth year. Born at Breslau in 1807, he was destined for the Bar, but from his earliest years he was taught singing and the use of the violin. At ten years of age he became a musical prodigy, and, having consequently studied under Mayseder and Hoffman, in 1827 he gave a series of Concerts at Vienna, Munich, and Berlin. Proceeding to Paris, he became associated with Berlioz. In 1844 he came to London under the auspices of Mr. Lumley, and practically directed the operations of the operatic troupe collected by that *entrepreneur*. Among its members were Fraschini, Lablache, Coletti, and Jenny Lind. Panofka remained in London until the year 1852, when he returned definitively to Paris. He became attached to the staff of several musical journals, notably the *Messenger* and the *Temps*, and was the Paris correspondent of the new *Musical Gazette* of Leipzig, founded by Schumann. He was very successful in the tutorial art, and in 1858 he published a work entitled "The Art of Singing," in which he gave a *résumé* of his labours. This work has since been very useful to professors in Germany, France, and England. Panofka was the author of a number of Fantasias, of an Elegy, a Caprice, &c., and a number of Studies for the violin entitled "Reveries." In 1858 there appeared eighty-eight of his pieces as a vocal "Abecedaire," and a number of his religious pieces were also published under the title of "Hours of Devotion."

WE record with regret the death of a contralto singer who, a few years ago, occupied an important place among rising artists. Mrs. R. Lewis Verity, better known as Miss Bertha Griffiths, passed away on the 5th ult., after a long and weary illness, at Elm Lodge, Cheltenham, the residence of her father, the Rev. Henry Griffiths, at the early age of thirty-seven. The deceased lady was a pupil of Signor Randegger. In 1872 she made her *début* at the Colston Hall, Bristol. In 1874 she sang at the Gloucester Festival, under Dr. Wesley—her first appearance at a meeting of the Three Choirs. Subsequently she sang three years consecutively at these gatherings—at Hereford, in 1876, under Mr. Townshend Smith; at Gloucester, in 1877, under Mr. C. H. Lloyd; and at Worcester, in 1878, under Mr. Done. But her reputation was by no means confined to these centres. She filled numerous engagements in Oratorio and miscellaneous Concerts in London and elsewhere, and attained considerable popularity. In 1880 she married Mr. R. Lewis Verity, and retired from the profession. She leaves three children to share with her husband their irreparable loss.

MR. GEORGE I. VENABLES, who was well known in connection with the Tonic Sol-fa system, and who, with his brother Mr. Leonard C. Venable, founded the South London Institute of Music, died on the 23rd ult., at his residence at Camberwell, from an attack of congestion of the lungs. The deceased gentleman was only in his forty-third year.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

APART from musical events special to the festive season, most of which fall too late for detailed notice in this letter, the month of December has not been marked by any performance of conspicuous excellence or importance. Some little commotion has been caused in musical circles by the successful crusade against Sunday Concerts, initiated here by the Lord's Day Observance Society; but it is an ill wind which blows nobody good, and though the closing of the Concert Hall at Aston Lower Grounds on Sunday evenings will deprive the band and singers of a welcome addition to their earnings, and the music-loving public of an opportunity which was keenly and extensively appreciated, it will bring a golden harvest to the tills of the publicans and beerhouse keepers, who found their most formidable Sunday competitor in the Aston Orchestral and Vocal Concerts.

When things come to the worst they are proverbially apt to take a turn for the better, and it is quite in harmony with this experience that instrumental chamber music, which was lately in *extremis* here, should once more be in the ascendant. Season after season, for many years back, this refined and intellectual variety of the art has spelt

nothing but vexation and loss to the musicians who have touched it, and when Dr. Heap last season, following the example of Mr. Stratton and so many other predecessors, finally decided to abandon the costly and thankless task of educating public taste in this direction, no other local musician could be induced to fill the void. At the eleventh hour, however, the Birmingham Musical Guild, which has been formed in the interests of art as well as of the profession, announced that they had determined to give Chamber Music yet another trial on popular lines. The public response at first was not very cordial or encouraging, but a mixed committee of amateur and professional musicians having been formed to carry out the scheme, an excellent subscription list was soon obtained, and the first Concert, which took place on November 29, drew a large and appreciative audience. The programme, which had but one fault—that of being too long—comprised Mozart's String Quartet in C, that of Rheinberger for piano and strings, in E flat (Op. 38), portions of Sterndale Bennett's Sonata in A (Op. 32), for pianoforte and violoncello, and of Beethoven's String Trio in E flat (Op. 3), Bach's Partita in B flat and Chopin's Impromptu (Op. 66) for pianoforte, Franz Ries's Violin Suite (No. 3, Op. 34), and songs by Schubert and Bennett. Mrs. Hale was the pianist, Madame Oscar Pollack the vocalist, and the string quartet was furnished by Messrs. F. Ward, E. W. Priestley, T. R. Abbott, and J. Owen; Mr. Troman acting as accompanist to the songs. The instrumental pieces had evidently been well rehearsed, and were quite within the powers of the several performers. Mrs. Hale delighted her hearers by her clear and unaffected reading of the Bach Partita, and the spirit and executive skill which she displayed in the Chopin Fantasia. Madame Pollack was in excellent voice, and fairly carried away the audience by her intensity and dramatic feeling in Schubert's fine song "My resting place." Mr. Ward's brilliant rendering of the Violin Suite by Ries excited great enthusiasm, and the same artist's leading in the Quartets was distinguished by judgment and technical skill.

As example is contagious and success kindles emulation, it was only natural that the public-spirited and highly promising attempt of the Musical Guild to obtain a hearing once more for Instrumental Chamber Music in Birmingham should lead others to do likewise. On the 9th ult. Madame Agnes Miller gave the first of a short series of Chamber Concerts, presenting one or two elements of novelty, and the reception accorded to the entertainment was as gratifying and encouraging in its way as that previously extended to the Guild series. The distinctive feature of Madame Miller's Concert was that the performers were, from the *beneficiaire* downwards, all of the fair sex; the string quartet consisting of Miss Emily Shinner and Miss Lucy Riley (violins), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violoncello). The programme comprised Beethoven's String Quartet in C minor (No. 4, Op. 18), Schumann's E flat Quintet (Op. 44), two movements from Mendelssohn's G minor Concerto, for violin (Op. 6), Weber's Pianoforte Sonata in the same key (Op. 70), and three of Scarlatti's so-called Studies. Madame Miller's playing of the Weber Sonata was characterised by remarkable vigour and spirit, and in the Scarlatti Studies—really embryo Sonatas—she acquitted herself with great taste and skill. The violin playing of Miss Shinner created great enthusiasm; the lady possesses executive powers of a high order, as was shown more particularly by her *bravura* playing in the Mendelssohn *Finale*, and she phrases like a true musician.

Messrs. Harrison's second Concert, on the 1st ult., was in point of attendance and enthusiasm even a greater success than the first; but its interest was rather artistic and personal than musical. First and foremost among the performers came Madame Adelina Patti, looking like Thais, "ever young and ever fair," and with her were associated in the vocal department Miss Georgina Ganz, Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli. In the instrumental department, honours were divided between Miss Marianne Eissler (solo violin), and Signor Tito Mattei (pianoforte), the former of whom played with taste, refinement, and considerable executive skill Paganini's "Moto perpetuo," Sarasate's "Zigeunerweisen," and a melody of Schumann. Madame Patti, who was in

excellent voice, raised the enthusiasm of her audience to a high pitch by her singing of the Shadow song from "Dinorah," and on the redemand of the effort she volunteered Schubert's Serenade, with a violin *obbligato* contributed by Miss Eissler. Madame Patti's subsequent performances were of a more popular order, including Mattei's song "A kiss and good-bye," "The last rose of Summer," and, on compliance with encores of those songs, "Comin' thro' the rye" and "Home, sweet home." Madame Antoinette Sterling's fine voice and style were displayed to advantage in Cowen's song "The reaper and the flowers" and Mackenzie's new Scotch ballad "A dear wify," which latter was encored. Mr. Harley won a recall after his singing of "Quando le sere," from "Luise Miller," and Signor Foli was, as usual, highly effective both in his old favourite, "In sheltered vale," and Stanford's version of the droll Irish ballad "Father O'Flynn."

Operatic ventures have not been very successful in Birmingham of late. Even the Carl Rosa Company have been unable to make their recent visits pay, and the attempt to galvanise Italian Opera into life has for several years past been a conspicuous failure. Nevertheless, Mr. Mapleson's Italian Opera Company paid another visit here in the early part of the month, and gave three performances on successive evenings at the Theatre Royal. The selection comprised "Don Giovanni," which was performed in honour of the centenary; "Faust," and "Il Flauto magico."

On the 19th ult. an interesting Concert, under the conductorship of Mr. Stockley, was given at the Midland Institute, by the members of the Madrigal Society, assisted by Miss Dora Bright (pianist) and Mr. George Brewerton (solo vocalist). Among the most successful items of the evening were the compositions of two local musicians—Mr. Gaul's melodious part-song "Daybreak" and Dr. Wareing's "Gather ye rosebuds." Miss Bright was not held to such advantage in Liszt's "Rhapsodie Hongroise" (No. 2) as in Mendelssohn's *Lieder*. Mr. Brewerton especially charmed the audience by his singing of Balfe's "The arrow and the song."

The customary Christmas performance of "The Messiah," by the members of the Festival Choral Society, was given on the evening of the 26th ult., with Madame Clara Samuëll, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Watkin Mills as principal vocalists; Mr. Astley Langston as Organist, and Mr. Stockley conducting. Its success, both musically and financially, was a foregone conclusion.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

As the usual Choral Union Concerts have been given up, there are this season more opportunities for local artists to come forward. Messrs. Townsend, Della Torre, Colin McKenzie, and Grant McNeill announced six classical chamber Concerts, the first of which they gave, very successfully, on November 28, in the Freemasons' Hall. Mozart's Trio in E flat (Op. 14); Schumann's in D minor (Op. 63); Beethoven's Sonata, for piano and cello (Op. 5, No. 2), performed by Mr. Della Torre (piano) and Mr. Grant McNeill (cello); a violin solo (Handel's Sonata in A) by Mr. Colin McKenzie, and Mendelssohn's Duo, Allegro Brillante, played by Messrs. Townsend and Della Torre, constituted the programme.

On the same evening Mr. Carl Rosa's Opera Company gave a brilliant performance of "Carmen." During the week of their stay here, "Mignon," "Masaniello," "Nordia," "The Bohemian Girl," and two performances of "Don Giovanni" were given. Mesdames Marie Roze, Georgina Burns, Blanche Cole, Miss Fanny Moody, and Messrs. Runcio, Leslie Crotty, Max Eugene, and Aynsley Cook were the principal artists of the company. Mr. Goossens conducted.

Sir Herbert Oakeley played the following selection at his Organ Recital, in the Music Class-room, on the 8th ult., which was, as usual, attended by a crowd of attentive students and their friends:—Advent and Christmas music—the Recitative ("Behold! a Virgin"), Air and Chorus ("O thou that tellest"), with the Pastoral Symphony, from "The Messiah"; besides pieces by Bach, Mozart, Kalkbrenner, Beethoven, Spohr, Gluck, and Sir F. A. Gore-ouseley.

On the 9th ult. Handel's "Samson" was performed by Mr. Kirkhope's choir, accompanied by a small string orchestra, led by Mr. Daly. It was repeated on the afternoon following, and the proceeds given for the benefit of a local charity.

On the evening of the 12th the second classical chamber Concert was given, consisting of Haydn's Trio in E flat, in which Mr. Della Torre took the piano, Mr. McKenzie, violin, and Mr. Grant McNeill, cello; Grieg's Sonata for piano and violin (Op. 8), Gade's Trio in F (Op. 42), and Chopin's E flat Rondo, brilliantly rendered by Mr. Della Torre.

Mr. Carl Armbruster gave a Lecture to the members of the Philosophical Institution on the 14th ult. His subject was "Modern Composers of Classical Song." In illustration, Miss Pauline Cramer sang, among others, Liszt's "Lorelei," Franz's "When the spring," and Rubinstein's "Forest Witch."

Herr Alfred Gallrein (violincellist) gave, on the 14th ult., a Chamber Concert, in which he was assisted by Miss Nellie McGregor (first violin), Mr. Winram (second violin), Mr. Holder (viola). The concerted pieces were selected from the old masters, and the solos from the modern. Mr. Gallrein gave a fine rendering of the Dotzner-Wagner "Tannhäuser Fantasia," a Lied by Hofmann, and others. Miss Charters (soprano) sang A. C. Mackenzie's "In our boat" and two of Schubert's songs, and Mr. H. Seligmann (tenor) contributed three lyric songs, which he sang in appropriate style.

A meeting of the Edinburgh Society of Musicians was held on the evening of the 17th ult., at which Herr Otto Schweizer gave a Lecture on "The National Songs and Dances of Europe." In illustration of his descriptions, various members played and sang, each (as far as possible) according to his nationality. Mr. Edmunds (the President) sang "Twas merry in the hall," Messrs. Lichtenstein and Rothfeld played Hungarian dances (Brahms), Mr. Sveinbjörnsson sang Scandinavian songs, Messrs. Peterson and Dace played a tarantelle and fandango, Messrs. Peterson and Schweizer Norwegian dances, Mr. Millar Craig represented Scotland by singing "Mary of Castlesay," and Mr. Waddell gave a reel and a strathspey on the violin. Switzerland was illustrated by the lecturer, who sang a Swiss "jodel," and Italy by Mr. Arthur Edmunds, who sang a charming canzonetta. A letter was read from Dr. A. C. Mackenzie, thanking the Society for electing him a member, and expressing a hope to be present with them next spring.

Messrs. Paterson and Sons have announced four Concerts, for which they have engaged Mr. Manns and his orchestra. The first was given on the 19th ult., in the Music Hall. The programme contained Mendelssohn's "Midsummer Night's Dream" Overture, Beethoven's Symphony (No. 5, C minor), the "William Tell" Overture, and Delibes's "Sylvia." Miss Elly Warnots sang "Jours de mon enfance," from Hérold's "Le Pré aux clercs," a valse from Gounod's "Mireille," and "Non paventer," from Mozart's "Magic Flute." The programme, although containing nothing very new or striking, was enjoyable; and it is to be hoped that these Concerts, so few in number, will be well supported.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE first Subscription night of the series of Choral and Orchestral Concerts under the direction of the Glasgow Choral Union was on the 13th ult., and, in spite of fears to the contrary, there was a large attendance on the part of subscribers and the general musical public. Though the subscriptions are fewer than before, it is still expected, at least earnestly hoped, that the general financial result will not be much less satisfactory than before. The programme of the first Concert comprised Cherubini's Overture to "Anacreon" and Beethoven's Symphony (No. 5) in C minor, not to mention some less important numbers. The band proved to be excellent in all the departments, and under the experienced *bâton* of Mr. Manns everything went as satisfactorily as could be desired. Mr. Fernandez Arbós,

the leading violin in the orchestra, postponed his announced appearance at this Concert in the solo part of Mendelssohn's Violin Concerto, from having somewhat injured his hand, and Mr. Elderhorst, the vice-leader, played instead the Ballade and Polonaise of Vieuxtemps, and with a very fair measure of success. Miss Elly Warnots contributed three solos of a character suited to her peculiar gift of vocalisation.

The opening Popular Concert of the series—namely, on Saturday evening, the 17th ult.—was very largely attended. Schubert's Unfinished B minor Symphony, and the Overtures, "A Midsummer Night's Dream" and "William Tell," were the prominent features of the programme, which in general was of the character of that of the previous Tuesday Concert. Miss Warnots was again the vocalist. Mr. Gillet, the leading violoncello in the orchestra, played several solos; Mr. Joseph Bradley, the new choral conductor, accompanying in one of them—"Vito," a Spanish dance, by Popper.

A performance of "Elijah" was given by the Choral Union on the 20th ult., and was conducted by Mr. Bradley, with general satisfaction.

The first Concert by the Bridgeton Choral Society was given under promising auspices, in the City Hall, on the evening of the 1st ult. Mr. J. Barnby's Cantata "Rebekah" formed the chief part of the programme, and received as fair a measure of justice, chorally, as could be expected at the hands of a choir so recently formed. Mr. Taggart was Conductor. There was an excellent band, Mr. W. H. Cole leading, and the soloists were equal to their work. The Cantata, which had not been heard for some time, appeared to command hearty acceptance.

The second of a series of four Chamber Concerts, by Mr. W. H. Cole and party, took place on the 8th ult., in St. Andrew's (Berkeley) Hall, and it is gratifying to relate that, in spite of the inclemency of the evening, there was a large audience. Schubert's Octet for strings, clarinet, bassoon, and horn was played, for the first time, it is believed, in Scotland. Beethoven's Quartet (Op. 95) in F minor was another important item in an altogether excellent programme.

A Concert of sacred music was given by the choir of Camphill United Presbyterian Church, on the 16th ult. The programme was formed of selections from Handel's "Messiah" and Mendelssohn's "Elijah," and was illustrative first of "The Birth, Suffering, Death and Resurrection of our Saviour," and, second, "The Preaching of the Gospel by St. Paul." The idea of connection and sequence is somewhat novel; but, as it seems to me, is not unworthy of being followed up. Mr. W. Schofield, the able Organist of the Church, conducted, and Mr. Thomas Berry accompanied on the organ. Good taste and effect marked the entire interpretation. The minister of the congregation presided.

The second of a set of four Subscription Concerts took place in the G. A. Clark Town Hall of Paisley, on the 16th ult. It consisted chiefly of orchestral music, performed by the band of the Glasgow Choral Union, under the *bâton* of Mr. Manns.

A performance of W. Hume's Cantata "Blind Bartimeus," together with excerpts from Handel's "Samson," &c., was given by the choir of Anderston Free Church, on the evening of the 16th ult. The chorists numbered about sixty voices, and under the guidance of Mr. James Mitchell, leader of the Psalmody, acquitted themselves well. The solos for baritone, soprano, and alto occurring in the Cantata were well rendered by members of the choir. Mrs. Shepherd and Messrs. Howell and Macdonald contributed solos from Gounod and others.

At the monthly dinner of the Glasgow Society of Musicians, on the 10th ult., the post-prandial musical programme consisted of compositions by members. These comprised pianoforte solos, violin and violoncello solos, and songs. It was a first experiment, and from its great success is likely to become a pretty frequent feature. A paper was read at a previous meeting on Musical Examinations, and considerable discussion followed.

A performance of Mendelssohn's Oratorio "Elijah" took place on the second night of the Choral Union series of Concerts—namely, on the 20th ult. Mr. Joseph Bradley was the Conductor. Hitherto Mr. Manns has conducted the Choral and Orchestral Concerts alike, but Mr. Bradley

having given remarkable satisfaction at the practisings, it was decided to place the principal performance under his care. The result on that occasion, it is gratifying to say, thoroughly justified the confidence reposed in him as a commander of a large vocal and orchestral force. The performance was, indeed, altogether one of unusual excellence. The chorus sang with dramatic life and precision, yet with sufficient attention to phrasing and expression, and in some respects they have not made so good an appearance for some years back. The principal vocalists were Madame Nordica, Miss Hope Glenn, Mr. H. Beaumont, and Mr. Watkin Mills. There was a large attendance.

The Dundee Amateur Choral Union gave their first Concert for the season in the Kinnaird Hall, on the 21st ult., the work performed being "Judas Maccabæus." The solo vocalists were Madame Nordica, Miss Hope Glenn, Mr. Iver McKay, and Mr. Robert Grice. The accompaniment was by the band of the Glasgow Choral Union, led by Senor Arbos, with Mr. Harrison, Edinburgh, as Organist. Mr. Carl D. Hamilton, the recently appointed Conductor of the Society, made his first public appearance in that capacity.

The Philharmonic Society of Kilmarnock gave a Concert on the 20th ult., at which was produced—the first occasion of its performance—a Cantata, "Jerusalem," the music written by Mr. W. H. Dixon and the text compiled by the Rev. R. Kiach Thorn. There was a chorus of 100 voices, an efficient quartet of solo vocalists, and an orchestra, so that on the whole justice was done to the new composition, which, generally speaking, is of a most commendable character. It was warmly received.

The Langside Free Church Musical Association performed L. N. Parker's Cantata "Silvia," with some shorter pieces, on the 21st ult. Mr. J. L. Mackay conducted. The Lenzie Musical Association gave a performance of Handel's "Messiah" on the same date, Mr. J. Turnbull conducting.

The Hillhead Musical Association gave their first Concert of the season on the 21st ult., Lloyd's "Hero and Leander" and Gade's "Spring's Message" being the principal selections in the programme. Mr. W. T. Hoeck conducted.

Stirling is hardly in the district intended to be represented under the heading of my column, but still I may mention the important fact that the first performance, on this side of the border, of Mr. F. H. Cowen's new Oratorio "Ruth" was given in that historical town on the 21st ult., by the Stirling Choral Union, under Dr. Allum. The performance was altogether one of very considerable merit, assisted, as the Society was, by Mrs. Hutchinson, Mr. Bantock Pierpont, and other competent artists, and having the aid also of a good orchestra. The extremely melodious, picturesque, and graceful music afforded delight to a large audience.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE third of Mr. Charles Hallé's series of Concerts was given in the Philharmonic Hall on Tuesday, November 29. The principal interest naturally was centred in Schubert's colossal Symphony (No. 9) in C, the rendering of which was just about as faultless as the work itself. In the massive grandeur of the *Andante* (first movement), the charming melody with which the *Andante con moto* (second movement) is impregnated, the rich harmonic effects of the *Scherzo* and *Trio*, in the restless yet always rhythmical force and energy of the *Finale*, *Allegro vivace*, including the marvellous culmination thereof; in all of these qualities the magnificent body of players never flagged or wearied a moment, and thereby presented a perfect tone-picture to a delighted audience. Mr. Hallé was himself the solo instrumentalist, and was heard to great advantage on this occasion. Mr. Santley, as the vocalist of the evening, appeared here for the first time this season, and charmed his auditors by his voice of evergreen freshness and perfect style. Mr. Risegari took Mr. Hallé's place on the rostrum during the performance of the Beethoven Concerto, in the absence, through indisposition, of the leader, Mr. Straus.

On Saturday afternoon, the 3rd ult., Mr. H. Steudner-Welsing gave a Pianoforte Recital in the small Concert Room of St. George's Hall, illustrative of "The

The Musical Times,

Ascribe unto the Lord.

January 1, 1888.

ANTHEM FOR THE FEAST OF THE EPIPHANY, OR GENERAL USE.

Psalm xvi. 7, 8, 9.

Composed by HUGH BLAIR, B.A.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato.

SOPRANO. As-cribe un-to the Lord, O ye kin-dreds of the peo-ple, as -

ALTO. As-cribe un-to the Lord, O ye kin-dreds of the peo-ple, as -

TENOR. As-cribe un-to the Lord, O ye kin-dreds of the peo-ple, as -

BASS. *f* As-cribe un-to the Lord, O ye kin-dreds of the peo-ple, as -

ORGAN. *Moderato.*
f *Gl. Diap. 8 & 16 ft. to Scr. Diap. & Oboe.*
Ped. 16 ft.

- crite un-to the Lord wor-ship and .. power,

- crite un-to the Lord wor-ship and .. power,

- crite un-to the Lord, as-cribe wor-ship and .. power,

- crite un-to the Lord .. wor-ship and .. power, as-cribe un-to the Lord, O ye

cres.

As - crite un - to the Lord, O ye kindreds of the peo - ple, as -

cres.

As - crite un - to the Lord, O ye kindreds of the peo - ple, as -

cres.

As - crite un - to the Lord, O ye kindreds of the peo - ple, as -

cres.

kindreds of the peo - ple, As - crite un - to the Lord, O ye kindreds of the peo - ple, as -

add Principal. *add full Sw.*

ff

- crite un - to the Lord wor - ship and pow - er, as - crite un - to the Lord . .

ff

- crite un - to the Lord wor - ship and pow - er, as - crite un - to the Lord . .

ff

- crite un - to the Lord wor - ship and pow - er, as - crite un - to the Lord . .

ff

- crite un - to the Lord wor - ship and pow - er, as - crite un - to the Lord . .

12th & 15th. Gt.

In strict time. *Largo. Maestoso.*

wor - ship and power.

wor - ship and power.

wor - ship and power.

wor - ship and power.

In strict time. *Largo. Maestoso. ♩ 60.* *add Reeds Sw.*

Mixtures Gt. *Gt. Diap. & Sw. f*

senza Ped. (2) *Ped.*

Ascribe un-to the Lord the hon-our due un-to His

Ascribe un-to the Lord the hon-our due un-to His

Ascribe un-to the Lord the hon-our due un-to His

Ascribe un-to the Lord the hon-our due un-to His

add 16 ft. Gt.

ten. (ad lib.)

Gt.

Ped. Reed.

Ped. Reed in.

Name: bring pre-sents, bring pre-sents and come in - to His courts, bring pre-sents and

Name: bring pre-sents and come in - to His courts, bring pre-sents and

Name: bring pre-sents and come in - to His courts, bring pre-sents and

Name: bring pre-sents and come in - to His courts, bring pre-sents and

Ch. or Sw.

Sw. reed.

Ch.

cres. come in - to His courts. *QUARTET. Andante.* O worship the Lord in the beau-ty of

cres. come in - to His courts. O worship the Lord in the beau-ty of

cres. come in - to His courts. O worship the Lord in the beau-ty of

cres. come in - to His courts. O wor - ship the Lord in the beau-ty of

cres. *mf Gt. & Sw.* *Andante. 76.*

ho-li-ness, O wor-ship the Lord in the beau-ty of ho-li-ness: let the whole earth stand in

ho-li-ness, O wor-ship the Lord in the beau-ty of ho-li-ness: let the whole earth stand in

ho-li-ness, O wor-ship the Lord in the beau-ty of ho-li-ness: let the whole earth stand in

ho-li-ness, O wor-ship the Lord in the beau-ty of ho-li-ness: let the whole earth stand in

Sw. p >

awe of Him. O wor-ship the Lord, O wor-ship the

awe of Him. O wor-ship the

awe of Him. O wor-ship the

awe of Him, let the whole earth stand in awe of Him. O wor-ship the

dim. pp

Ped.

Lord in the beau-ty of ho-li-ness, in the beau-ty of ho-li-ness, O wor-ship the

Lord in the beau-ty of ho-li-ness, in the beau-ty of ho-li-ness, O wor-ship the

Lord in the beau-ty of ho-li-ness, in the beau-ty of ho-li-ness, O wor-ship the

Lord in the beau-ty of ho-li-ness, in the beau-ty of ho-li-ness, O wor-ship the

Full. *cres.*

Lord in the beau-ty of ho-li-ness : let the whole earth stand in awe of Him, let the whole earth stand in

Full. *cres.*

Lord in the beau-ty of ho-li-ness : let the whole earth stand in awe of Him, let the whole earth stand in

Full. *cres.*

Lord in the beau-ty of ho-li-ness : let the whole earth stand in awe of Him, let the whole earth stand in

Full. *cres.*

Lord in the beau-ty of ho-li-ness : let the whole earth stand in awe of Him, let the whole earth stand in

Sw. cres. *Gt.*

QUARTET.

awe of Him, let the whole earth, let the whole earth stand in awe,

QUARTET.

awe of Him, let the whole earth, let the whole earth stand in awe,

QUARTET.

awe of Him, let the whole earth stand in awe,

QUARTET.

awe of Him, let the whole earth stand in awe,

p Sw. Recd. *p*

Ped. only.

Full.

in awe of Him, let the whole earth stand in awe, in awe of Him.

Full.

in awe of Him, let the whole earth stand in awe, in awe of Him.

Full.

in awe of Him, let the whole earth stand in awe, in awe of Him.

Full.

in awe of Him, let the whole earth stand in awe, in awe of Him.

dim. *p Ch.* *Sw. recd.* *Sw. Diap. pp*

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2. " Drop down, ye heavens.
3. CHRISTMAS.—He cometh forth.
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5. ST. JOHN THE EVANGELIST'S DAY.—They that wait.
6. INNOCENTS' DAY.—These were redeemed.
7. CIRCUMCISION OF CHRIST.—In Christ ye are circumcised.
8. EPIPHANY.—O send out Thy light.
9. EPIPHANY.—The Lord is my Light.
10. SEPTUAGESIMA AND FOLLOWING SUNDAYS.—I will love Thee.
11. ASH WEDNESDAY.—Have mercy upon me.
12. LENT.—Now, saith the Lord.
13. PASSIONTIDE.—O Saviour of the world.
14. GOOD FRIDAY.—Our Lord Jesus Christ.
15. EASTER DAY.—This is the day.
16. EASTER TIDE.—Christ our Passover.
17. " " If ye believe that Jesus died.
18. " " As Christ was raised.
19. ASCENSION DAY.—Why stand ye gazing into heaven.
20. ASCENSION TIDE.—The Lord reigneth.
21. WHIT SUNDAY.—The Spirit of the Lord.
22. TRINITY SUNDAY.—Holy, Holy, holy.
23. TRINITY TIDE.—They that put their trust.
24. " " O how amiable.
25. " " O taste and see.
26. " " Keep innocency.
27. TRINITY TIDE.—One thing have I desired.
28. " " Not unto us.
29. " " O magnify the Lord.
30. " " Let us not be weary.
31. " " Sing unto the Lord, O ye saints.
32. " " O worship the Lord.
33. " " O sing unto the Lord a new song.
34. " " Remember me.
35. ST. ANDREW'S DAY.—Behold, to obey is better than sacrifice.
36. ST. THOMAS THE APOSTLE.—Blessed are they.
37. CONVERSION OF ST. PAUL.—I know whom I have believed.
38. PURIFICATION OF ST. MARY THE VIRGIN.—Blessed are the pure
39. ST. MATTHIAS'S DAY.—Be thou faithful. (in heart.)
40. ANNUNCIATION OF THE BLESSED VIRGIN MARY.—I was exalted.
41. ST. MARK'S DAY.—Blessed is the man.
42. ST. PHILIP AND ST. JAMES'S DAY.—Let the brother.
43. ST. BARNABAS THE APOSTLE.—Rejoice with them that do rejoice.
44. ST. JOHN THE BAPTIST'S DAY.—The souls of the righteous.
45. ST. PETER'S DAY.—Be strong and of a good courage.
46. ST. JAMES THE APOSTLE.—Blessed are the dead.
47. ST. BARTHOLOMEW THE APOSTLE.—As He which hath called you.
48. ST. MATTHEW THE APOSTLE.—What shall it profit a man.
49. ST. MICHAEL AND ALL ANGELS.—O praise the Lord.
50. ST. LUKE THE EVANGELIST.—Work your work betimes.
51. ST. SIMON AND ST. JUDE (Apostles).—The Lord redeemeth.
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| 2. Lay not up for yourselves. | 14. God is not unrighteous. |
| 3. Whatsoever ye would. | 15. To do good. |
| 4. Not every one. | 16. Whoso hath this world's good. |
| 5. Zacchæus stood forth. | 17. Give alms of thy goods. |
| 6. Who goeth a warfare. | 18. Be merciful after thy power. |
| 7. If we have sown. | 19. He that hath pity upon the poor. |
| 8. Do ye not know. | 20. Blessed be the man. |
| 9. He that soweth little. | 21. Let your light so shine. |
| 10. Let him that is taught. | |
| 11. While we have time. | |
| 12. Godliness is great riches. | |

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| 2. Lay not up for yourselves. | 12. Godliness is great riches. |
| 3. Whatsoever ye would. | 13. Charge them who are rich. |
| 4. Not every one. | 14. God is not unrighteous. |
| 5. Zacchæus stood forth. | 15. To do good. |
| 6. Who goeth a warfare. | 16. Whoso hath this world's good. |
| 7. If we have sown. | 17. Give alms of thy goods. |
| 8. Do ye not know. | 18. Be merciful after thy power. |
| 9. He that soweth little. | 19. He that hath pity. |
| 10. Let him that is taught. | 20. Blessed be the man. |

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| 3. Not every one. | 9. Give alms of thy goods. |
| 4. Zacchæus stood forth. | 10. Be merciful after thy power. |
| 5. If we have sown. | 11. He that hath pity. |
| 6. Do ye not know. | 12. Blessed be the man. (ting). |
| | 13. Blessed be the man (2nd set). |

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Fantasia," as exemplified by Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, and Chopin. The works selected were by the above-named composers in order, and were as follow:—1, Fantasia and Fugue in G minor; 2, Fantasia in C minor; 3, Fantasia-Sonata (Op. 81), "Les Adieux," "L'Absence," "Le Retour"; 4, Fantasia in C major (Op. 15); 5, Fantasia in F sharp minor; 6, Fantasia in C major (Op. 17), "Ruins," "Triumphal Arch," "Starry Sky"; 7, Fantasia in F minor. Mr. Steudner-Welsing went through the above programme, a by no means trifling ordeal, in a highly creditable manner, the Bach, Beethoven, and Chopin excerpts deserving special mention. There was a large and critical audience, who applauded Mr. Welsing most heartily.

The fifth of the Philharmonic Society's Subscription Concerts took place on the evening of the 6th ult., before an exceptionally large audience, the *pièce de résistance* on this occasion being Cowen's new Symphony (No. 5) in F, which is still in manuscript, and was performed here for the first time on this occasion. Delicacy and refinement pervade the whole work, and it was received with the utmost enthusiasm, though the rendering was not all that could be desired. Madame Albani, too seldom heard in Liverpool, was the vocalist. She contributed "Caro nome" ("Rigoletto"), Verdi; "Vago lo sguardo" ("La Vita per lo Czar"), Glinka; and Handel's ever-welcome air, "Let the bright Seraphim." In the last-named item the trumpet *obligato* was magnificently played by Mr. Jaeger, who fairly shared the honour of a recall with the cantatrice. The orchestra played the Overtures to "Prometheus" (Beethoven) and "Gustave, ou le Bal Masqué" (Auber), as well as an Air and a Gavotte from Suite in D (Bach). The chorists sang, with good effect, Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," Processional March from Gounod's "La Reine de Saba," and the Evening Song of the Maidens, "Come away, with willing feet," from Sullivan's "Martyr of Antioch." Mr. Hallé conducted.

Mr. Charles Hallé's fourth Concert, on the 13th ult., served to introduce to Liverpool a new pianist of wonderful ability in the person of Mr. Stavenhagen. This gentleman, who is but a youth, may, by his admirable *technique* and brilliant execution, together with rare delicacy of touch and true interpretation, justly be classed among the very best performers of the day. Besides joining the orchestra in Liszt's Concerto in E flat, which abounds in difficulties, he played Schumann's "Papillons" and Liszt's "Rhapsodie Hongroise" (No. 12), after which he was several times recalled, and finally, amidst enthusiasm such as is rarely shown here, gave as an encore a posthumous Valse by Chopin. It is hoped on all sides that Mr. Stavenhagen will soon return to Liverpool and give a Recital. The orchestra played, in splendid style, Mozart's tuneful and melodious Symphony in D major, the Overtures to "La Vestale," by Spontini, and "Mirella," by Gounod, as well as a truly characteristic Suite in E (Op. 39), by Dvorák. Miss Emily Winant was the vocalist, and Mr. Hallé conducted.

The sixth of the Philharmonic Society's Concerts, which took place on Tuesday, the 20th ult., consisted, as is annually the custom, of a performance of "The Messiah." Nothing new can be said of the familiar, time-honoured, and well-worn numbers making up Handel's famous work, which has become to Christian England almost as dear as the Bible itself. The performance this Christmas was meritorious throughout, the choristers singing better than they hitherto have done this season, the leads being each and all attacked with the utmost vigour. The principal vocalists need but to be enumerated to show that their portions in the rendering of the work were excellent. They were Mesdames Anna Williams and Patey, and Messrs. Edward Lloyd and Bridson. The band was occasionally very faulty. Mr. Best was at the organ, and Mr. Hallé conducted.

We are to have a seven weeks' spell of English Opera at the Court Theatre here, commencing on the 9th inst., by the Carl Rosa Troupe. The *personnel* of the Company practically remains the same, though the *répertoire* is somewhat enlarged, and embraces this year Meyerbeer's "Robert the Devil," Auber's "Masaniello," Massé's "Galatea," together with Mozart's "Don Giovanni" and "The Marriage of Figaro." There has already been a

very good sale of subscription tickets, and a first-class season, artistically and financially, is confidently expected.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the second of Mr. Hallé's six choral Concerts, on the 1st ult., "Elijah" was given, with Mr. Santley as the *Prophet*, and with Miss Anna Williams, Miss Hilda Wilson, and Mr. Iver McKay as the other principals, assisted by Misses Moorhouse, Bertenshaw, and Tervin, and Messrs. N. Dumville and J. Barrow in the double quartets. The two succeeding Concerts were especially enjoyable. Madame Néruda gave, on the 8th ult., Spohr's Concerto Dramatique and three of the Hungarian dances of Brahms and Joachim, with the purity of tone and the refined expressiveness which we ever look for from her; and Mrs. Henschel made her second appearance, and fully justified her quick return by the cleverness with which she atoned for a voice certainly not strong, and the *finesse* with which she shaded off the more delicate parts of the songs she undertook. In Beethoven's Symphony in F (No. 8) the band confirmed the general feeling that it is, in every respect, better than in any former season. In wealth of tone, in vigour of attack, and in due subordination of each individual player to the general effect, Mr. Hallé's orchestra has this winter decidedly advanced its reputation. The second appearance of Herr Stavenhagen (on the 15th) attracted a large and most enthusiastic audience. He played No. 12 of the "Rhapsodies," and, as an encore, a portion of another, and the "Grand Concerto," in E flat. No more favourable opportunity of forming a reliable judgment of such works is likely to be offered to us.

For Mr. Hallé's two Christmas performances of "The Messiah," the Misses Anna Williams and Hilda Wilson, with Messrs. Lloyd and Santley are promised; while Mr. de Jong announces the Misses Mary Davies, Annie Albu, Hope Glenn, and Eleanor Rees, with Messrs. Seymour Jackson, Sidney Tower, Foli, and Barrington Foote; and the assistance of Mr. James Love at the organ.

I am pleased to be able to congratulate also Mr. de Jong upon the greatly enhanced excellence of his orchestra. It may be that a healthy emulative spirit is animating conductors this season, or that able instrumentalists are becoming more numerous and accessible; but, unquestionably, our Thursday evening Symphonies and Suites, and our Saturday evening Overtures and Selections are being rendered with increased brilliance and spirit. In "Egmont" and "William Tell," in "Semiramide" and in "Das Nachtlager in Granada," the band has been tested and approved; while those musical hashes called "Selections" have served to please those who delight in catchy tunes and euphonium solos. One agreeable feature in Mr. de Jong's programmes has been the introduction of small concerted pieces for some of his excellent wood-wind. At the Free Trade Hall, as well as at the Concert Hall, a young local tenor—Mr. Alfred Jordan—has won friendly applause and genial encouragement.

The Gentlemen's Concerts, since I last wrote, have included one orchestral performance (at which Mdlle. Janotha played with immense vigour, and the Gade Symphony in B flat was well given), a programme of Chamber Music, and one or two of Mr. Hallé's afternoon Recitals.

Beside a week of Italian opera under the direction of Mr. Mapleson, during which the singing—or the voice—of Signor Ravelli attracted much attention, we have had, at the Town Hall, two visits of French organists of distinction. M. Jules Grison was unknown here, and, perhaps, misunderstood the taste of English amateurs; but his programmes were monotonously simple in character—a "Meditation" being followed by an "Elevation," and that, again, by a "Communion," or something of equally unexciting nature. But a week later M. Guilment renewed the interest which his annual visits always arouse, and by his better planned selections and his masterly performance gave the utmost pleasure to crowded audiences.

On Friday, the 2nd ult., the Mayor of Manchester, Alderman J. J. Harwood, granted the use of his parlour and presided over a meeting at which he distributed the

certificates granted here by the National Society of Professional Musicians. Evidently the examinations of the Association have taken firm root, for upwards of 300 certificates were awarded, a very large proportion in "honours," and a most excellent programme of instrumental and vocal music was given by the professional and advanced graduates.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE October Term that has just closed has not been marked by extraordinary musical activity, at least so far as local societies are concerned. A number of well known performers have visited Oxford, but it is scarcely necessary to do more than chronicle the fact. Josef Hofmann played to a crowded audience on November 15 in the Town Hall, and produced, of course, a deep impression. On the 2nd ult., Mr. Charles Hallé and Madame Norman-Néruda paid their annual visit to Oxford and gave a Recital in the same room. Both the societies that devote their attention to Chamber Music have given performances of a more or less public character this Term, and both performances took place in Christ Church Hall. At the Concert of the Musical Club on November 8, the performers were students from the Royal College of Music. At the Invitation Concert of the Musical Union the Heckmann Quartet played. Neither Concert needs much notice here; from students promise rather than performance is expected, though a local newspaper was rather too severe in describing them as "fairly efficient for amateurs."

The College Musical Societies have done next to nothing. Merton College alone has given a Concert, which took place on the 2nd ult., in the College Hall. It was studiously unpretentious, but fully succeeded in its modest aim of affording a pleasant evening.

Mr. Farmer gave a Concert in Balliol College Hall on November 26, for which he engaged the services of Miss Mary Davies and of a number of Lay Clerks from the Collegiate Choirs. Interest was added to the programme by its being converted into a sort of Unionist demonstration through the selection of national ballads, and the numbers of the audience made it probable that a handsome profit was realised.

On the 1st ult. a performance of Spohr's "Last Judgment" was given in the Cathedral. The ordinary choir was largely reinforced by good amateurs, and the chorus amounted to nearly 100. An almost uniformly satisfactory rendering was obtained, and a deep impression seemed to be produced on the crowded congregation.

A Concert was given on Friday, the 16th ult., in the Large Lecture Room of the Wesley Memorial Chapel, by the choir and friends, when A. R. Gaul's "Holy City" formed the first part of the programme. Mrs. Arthur Harris, Miss Ada B. Green, Mr. J. Wright, and Mr. H. Sunman, of Christ Church Cathedral, were the soloists. Mr. Edgar Mills presided at the piano, and Mr. R. J. Grubb at the harmonium. Mr. A. F. Kerry, B.A., of Exeter College, conducted. The second part of the programme consisted of songs and part-songs, and was much appreciated.

The University Glee and Madrigal Society gave a Concert in the Sheldonian Theatre on November 29. The programme was of the usual kind and was rendered with the excellence that we have been taught to expect from this Society. Perhaps the most effective piece of chorus singing was Leslie's "Thine eyes so bright," in which a certain want of balance between the parts that was sometimes noticeable was less felt. Amongst the soloists, Miss Anna Fremantle and the Rev. H. E. Clayton carried off the honours; the former deserves a special word of commendation for singing the conclusion of Bach's "Mein gläubiges Herz" as the composer wrote it.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

ON November 29 a bazaar was held in aid of a fund to defray the cost of an organ chamber and an organ at the Wesley Chapel, Broadway, Cardiff. Messrs. Hallett and Son, Cardiff, have already built the chamber, and Messrs.

Vowles and Co., Bristol, are building the instrument. The total cost of the whole work will be about £800. Major Evan Rowland Jones, United States Consul for Wales, opened the bazaar. On the same evening Mrs. Roskell, Penarth, gave an admirable Concert at the Park Hall, Cardiff, at which there was a large and fashionable attendance. Miss Alice Gomes, who sang in place of another lady, was recalled several times; Miss Hilda Wilson and Mr. Sidney Tower also sang with effect. Several instrumental selections were performed, two organ solos being given by the Organist, Mr. Aylward, the other artists being Mr. A. Hudson, violin; Mr. F. Lambert, violoncello; and Mrs. Roskell, pianoforte. Mr. S. G. Fifoot and a section of the Cardiff Orchestral Society, of which he is the Conductor, also took part in the programme.

An Organ Recital was given at Newport, on November 25, by Mr. Alfred Eyre, Crystal Palace. Miss Marie Gane, Bristol, and other vocalists assisted. A high class Concert, one of a series, was held at St. Fagan's on the same evening. Lady Windsor rendered a Welsh song, and among those present was her father, the Hon. Sir Augustus Paget, and a number of influential residents in the locality.

In Merthyr, Aberdare, Cardiff, and other parts of South Wales, Mrs. Warwick Gray's Children's Opera Company, from the Crystal Palace, have given sacred Concerts at which fairly large audiences have attended.

On the 5th ult., at the Oddfellows' Hall, Dowlais, a Concert was given by the Battalion Band and G.R.V., Mr. E. B. O'Neill conducting. Solos were rendered by Miss Marian Price, a pleasing vocalist; Miss R. James, Pontypridd; Mr. W. T. Davies, Talgarth; and Mr. J. Sandbrook. Mr. Noakes sang eight or nine comic songs.

The police bands in South Wales are making progress. The annual Concert in aid of the local Police Band Fund was held at the Albert Hall, Swansea, on the evening of the 15th ult., and was remarkably well attended. The band gave several exhibitions of their skill under the conductorship of Mr. Lingwood. Instrumental solos were rendered by several officers, and excellent vocal assistance was given by Madame de Lido, Miss Lucy Clarke, and Mr. Frank May. At the end of November the Cardiff police band also gave a Concert to a crowded audience at the Park Hall, under the leadership of Mr. Paul Draper. Their power was accelerated by the addition of the Penarth Artillery Band. Eos Morlais and Miss Clarke were the vocalists engaged.

Mr. F. Atkins, M.B., has issued a spirited appeal in favour of a local effort being made to support the founding, in connection with the Royal Academy, of a Musical Scholarship in memory of the late Sir George Macfarren.

A complimentary Concert was given at the Park Hall, Cardiff, to Mr. Harry Moreton, on the 9th ult., in recognition of the many services he has rendered in connection with local charitable and other movements. Among those who took part in the programme were Mr. and Mrs. Frost and Madame Gertrude Lewis, Mr. Joseph E. Deacon acting as accompanist.

The performance, at the Temperance Hall, Merthyr, of "Joseph and his Brethren" was very successful. The parts of *Joseph* and *Pharaoh* were taken respectively by Mr. Benjamin Jones and Mr. W. R. Price. Mr. B. Davies discharged the secretarial duties in connection with the undertaking.

Among miscellaneous matters may be mentioned a Concert at Llandaff by the Dean's Students, and a Smoking Concert at Cardiff in connection with the Rifle Volunteers. A Musical Festival took place at Trevecca, on the 14th ult. The object was to cultivate congregational singing. Mr. D. Jenkins, M.B., was the Conductor.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

LAST month's campaign was opened in Bristol by the first public Concert given by the new Society of Bristol Gleemen. This took place at Victoria Rooms on the 1st ult. We quote from their own account of themselves: "Male-voice glee-singing has for many years been popular as a form of musical education in Bristol, and the Societies which have fostered its growth have deservedly met with

cordial approval and encouragement. It is with a desire to further accommodate a large number, whose tastes led them to favour this branch of vocal music, that the Society of Bristol Gleemen was founded in January, 1886, and the experience of the meetings which have been regularly held since that date has more than justified the expectations." It may be mentioned also that during this first year of the Society's existence over sixty members have joined it, unconnected with the other similar societies in the city, and this is a most hopeful sign of the steady advance of this branch of musical culture. The choir consists of seventy-four voices, and Mr. Walter Kidner is the Conductor. We cannot append the whole of the programme, but the selection was a judicious one, from the works of Abt, Becker, Rillé, Kücken, Reichardt, Lindpaintner, Witt, Rousselle, Dürner, &c., not forgetting a well-written glee by our talented citizen, Mr. Joseph Roedel, entitled "Twilight." The balance of parts in the choir was good, and there was a heartiness about the efforts of the members which was pleasant to notice, and which augured well for the future of the Society. In criticising their performance, we wish to remember that it was their first Concert, and that, consequently, the smoothness and equality which come from long practice and experience could not be looked for. The Concert, as a whole, was highly successful, and reflects the greatest credit both on the Society and on the Conductor. We may perhaps be allowed to suggest that the granting of encores on these occasions, at least, is a mistake. The melancholy result of so doing is that the voices get tired and the pitch falls, thereby destroying all pleasure to the listeners. The hymn "O Sanctissima" was quite spoilt by being so much out of tune, and we feel sure that weariness was the cause of this. There was a large and appreciative audience present, and Bristolians will now look forward with pleasure to another annual musical institution—namely, the Ladies' Night of the Society of Bristol Gleemen.

The announcement that Madame Patti was to sing on the 5th ult. filled Colston Hall in every part with a most enthusiastic crowd, who vehemently encored all three songs given by the great *prima donna*, the latter kindly responding on each occasion. A brilliant company supported Madame Patti, consisting of Madame Antoinette Sterling, Miss Ganz, and Miss Eissler (violin), Mr. Orlando Harley, Signor Foli, Signor Tito Mattei (pianoforte), and Mr. Wilhelm Ganz, who conducted. Miss Eissler was new to Bristol, and created a most favourable impression by her spirited and artistic playing, making us hope that we may ere long have the pleasure of hearing her again. It is needless to comment upon the performances of the other musicians, whose names guarantee success.

The Dramatic Recital by Mr. Charles Fry of scenes from Shakespeare, with choral music by such an excellent choir as that of the Cheltenham Festival Society, under the direction of Mr. J. A. Matthews, naturally brought together a good audience at the Handel Hall, on the 8th ult. Mr. Fry's reading, most earnest, intelligent, and impressive throughout, was especially so in the scenes from "Othello" and the "Merchant of Venice," and kept the audience interested from first to last. The whole of the recitations were given so effectively as to gain enthusiastic applause and two recalls. The music included "Autolycus' Song" (Macrone), from the "Winter's Tale"; "It was a lover and his lass" (Barnby), from "As you Like It"; "Hark, the lark" (Cooke), from "Cymbeline"; "When daisies pied" (Macfarren), from "Love's Labour Lost"; and "The cloud-capt towers" (Stevens), from "The Tempest," all of which were most efficiently rendered, the two first-named being especially well sung.

An interesting programme was presented at Mrs. Viner Pomeroy's second Concert for the present season, on the 7th ult., a special feature being Each's Concerto in C minor, for two pianofortes, with quartet accompaniment. Mrs. Roedel kindly assisted Mrs. Pomeroy on this occasion, and played with her well known musicianly skill and taste. The last movement went with great spirit, and the Concerto was much enjoyed. The audience, which was larger than usual, tried to obtain an encore after Mr. Henry Holmes's delightful rendering of two violin solos, Barcarole (Spohr) and Ballade (Alfred Holmes), but were not gratified, which, no doubt, was a wise decision, the programme

being just the right length without any repetition. Mozart's Quartet for strings, in D minor, was well rendered by Messrs. Holmes, Woodward, Ellis Roberts, and Pomeroy, though occasionally there was a little unsteadiness observable. Mrs. Pomeroy contributed two Studies—a Nocturne and an Impromptu from the works of Chopin; and last, but certainly not least, came Schumann's beautiful Quintet in E flat, for pianoforte, two violins, viola, and violoncello, which received a very admirable rendering, and brought the evening to a close. The next Concert will take place on February 8. There have been other Concerts, of which the programmes do not call for detailed notice, during the past month, such as that given by the Bristol Post Office Band on the 2nd ult.; that in aid of the Orphans of Elementary Teachers on the 14th ult., when several pieces were sung by a choir of 1,000 children; and that given by the Saturday Musical Association on the 17th ult., when a good miscellaneous programme was performed before a very large audience. Mr. Dodd still continues his Monday Concerts, but the attendance as a rule is very small, and we understand that the venture is not a success, financially considered. Organ Recitals were given by Mr. George Riseley on the 1st and 3rd ult.

A performance of Spohr's "Last Judgment" was given at St. Mary's, Redcliffe, on the 15th ult., with augmented choir, under the direction of Mr. Lawson, the Organist of the Church.

An excellent Concert was given at the Assembly Rooms, Cheltenham, on November 30, with the "Shinner" Quartet, the performers being Miss Emily Shinner, first violin; Miss Lucy Stone, second violin; Miss Cecilia Gates, viola; Miss Florence Hemmings, violoncello; Miss Olga Néruda, pianoforte, with Mr. Herbert Thorndike as vocalist. The programme included Schubert's Quartet in A minor, for strings, and Beethoven's Trio in D major, for piano, violin, and violoncello, besides some well-played violin and violoncello solos, and three songs, admirably sung by Mr. Thorndike.

The Cheltenham Quartet Society gave a private Subscription Concert, on the 14th ult., of a really high-class type. Performers—Herr Josef Ludwig, first violin; Mr. G. Collins, second violin; Mr. Richard Blagrove, viola; Mr. E. Whitehouse, violoncello; Mr. A. von Holst, pianoforte. Beethoven's Quartet in D major (Op. 18), Haydn's Quartet in B flat major (Op. 75), and Brahms's Quartet in E flat, for piano, violin, viola, and cello, were all excellently rendered, and gave the greatest enjoyment to those present. The next Concert is announced for February 12.

A grand Orchestral and Ballad Concert was given at the Hamilton Hall, Salisbury, on the 5th ult., by Mr. Augustus Aylward and the Cathedral Quartet, and was in every way a great success. Miss Mary Davies was the principal vocalist, and the Cathedral Quartet (Messrs. Pitman, Howgate, Crick, and Kelsey) sang part-songs, glees, and solos very satisfactorily. Miss Davies was encored in all her songs, and the orchestra (the best that has been heard in Salisbury for years) was paid a similar compliment, and repeated Suppé's Overture "Banditen streiche" and Gounod's "Funeral March of a Marionette." The other orchestral pieces were Mendelssohn's "Wedding March," Beethoven's Symphony, No. 1, in C, and the Overture to "Masaniello." Mr. Howgate, the principal tenor of the Cathedral, gained an encore for his solo, and also for the duet with Miss Davies, "Maying" (A. M. Smith). The orchestra, numbering about forty performers, was led by Mr. Frank Bartlett (the principal local violinist), and Mr. Augustus Aylward accompanied and conducted throughout. The hall was crowded.

The Sarum Choral Society gave their second Concert of the season at the Assembly Rooms, Salisbury, on the 9th ult., when Gade's "Zion" and Brahms's "Song of Destiny" were performed, the vocalist being Mr. Musgrove Tufnail. There was a full band and chorus; Mr. C. Gamblin was the leader, and Mr. C. F. South conducted. The programme included the *Scherzo* from Schumann's Symphony in E flat, and Haydn's Symphony in E minor, besides part-songs, and two songs by Mr. Musgrove Tufnail, "Versailles" (Cobb), and "The Lads in Red" (Molloy), which were both encored.

Great interest centred on the production of Sullivan's

Cantata "The Golden Legend," by the Plymouth Vocal Association, which took place at the Guildhall, Plymouth, on the 14th ult., under the able conductorship of Mr. F. N. Löhr. The band and chorus numbered 300, and the principals were Madame Lilian Nordica (soprano), Miss Mary Crouch (contralto), Mr. Iver McKay (tenor), Mr. Vaughan Edwardes (bass), Miss Audain (harp), Mr. Pardew (first violin), Mr. Faull (Hon. Organist). Madame Nordica was most successful as *Elsie*, and Miss Crouch did good work as *Ursula*, while the part of *Prince Henry* suited Mr. McKay's voice to perfection, and Mr. Edwardes sang with spirit the music allotted to *Lucifer*. Mr. Löhr has every reason to be proud of the work of his chorus, who gave a most satisfactory account of themselves throughout, and did not flinch from the ordeal of the unaccompanied chorals. The band performed their difficult task well, and accompanied with judgment and skill. Mr. Pardew and Mr. Faull both rendered valuable aid, and in every way the performance may be termed a success. A short miscellaneous selection preceded the Cantata, in which was included, by special desire, a "Slumber Song," the composition of Mr. F. N. Löhr, which was sung with excellent attention to light and shade, and evoked hearty applause. The next Concert will be given in April next, when Berlioz's "Faust" will be performed.

The Organ Recitals at the Victoria Hall have been discontinued until February, the hall being required for other purposes.

A very attractive programme was presented by Mr. Liebich at his first Chamber Concert, given at the Victoria Rooms, Clifton, on the 20th ult., including Raff's Trio in G, Goetz's Trio (Op. 1), and Mendelssohn's Trio in D minor, all for piano, violin, and violoncello. Mr. Liebich ably sustained the pianoforte part, and was powerfully supported by Mr. Carrodus (violin) and Mr. Leo Stern (violoncello). The two last-named gentlemen delighted the audience with a solo on their respective instruments. Miss Thudichum was the vocalist, and Miss Romola Tynte considerably increased the pleasure of the evening by a couple of very clever recitations.

The Exeter Orchestral Society gave their last Subscription Concert for the year on the 3rd ult. The programme included Schubert's *Marche Militaire*, arranged for orchestra by the Conductor; Nicolai's Overture to the "Merry Wives of Windsor" (very well rendered), a bassoon solo by Winterbottom, very cleverly played by Mr. J. Bayman, of Plymouth; Overture to "Maritana," and several other light pieces. The vocalist was Mr. Walter Jekyll, who sang Schubert's "Erl König" and Rossini's "Largo et factotum."

A farewell benefit Concert was given on the 13th ult., by Miss Bessie Furze, a local mezzo-soprano, who is leaving Exeter to continue her studies in London.

Mr. D. J. Wood, Organist of the Cathedral, has been presented by a few friends with a handsome silver-mounted *bâton* of appropriate design, as a "Souvenir of the Jubilee Festival in Exeter Cathedral, 1887."

On the 12th ult., the Bath Philharmonic Society began their present season with a brilliant Concert, in which Madame Albani played an important part. The announcement of her advent filled the room with an eager crowd, who welcomed her most rapturously and encored her so persistently that on one occasion she was obliged to return to the orchestra three times in acknowledgment. Her singing of the soprano solo in Mendelssohn's "Hear my Prayer" was as near perfection as possible, and in her solos she excelled herself, more especially in the Valse from Gounod's "Romeo and Juliet." The great choral work of the evening was Rossini's "Messe Solennelle," very carefully performed by the band and chorus under the direction of Mr. Visetti, Mr. von Praag leading. The work was new to Bath and created a very favourable impression. The solos were well placed in the hands of Miss May Hallam, Miss Annie Morley, Mr. Herbert Clinch, and Mr. Albert Reakes. The chorus showed a good knowledge of the music, and deserve credit for their earnest efforts and zealous attention to their Conductor's beat.

On the following evening, the Bath Quartet Society gave their first Concert, for this, their 32nd season, before a more numerous assembly than usual. The Concert opened with Schubert's Quartet in D minor and closed with Haydn's

Quartet, No. 49. The performers were Herr Josef Ludwig, Mr. Collins, Mr. Richard Blagrove, and Mr. Whitehouse. Miss Lucy King was the pianist, and was most successfully associated with Mr. Whitehouse in Mendelssohn's Sonata in D major, for piano and cello.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

DURING the month the Heckmann Quartet party have paid visits to three Yorkshire towns—Halifax, on the 12th ult., in connection with Mr. J. H. Sykes's Subscription Concert; Huddersfield, for the Subscription Concert of the 13th ult.; and Leeds, where they took part in Mr. J. R. Ford's fourth Concert, on the 14th ult. On each occasion they were accompanied by Dr. Villiers Stanford, who appeared in the double capacity of composer and pianist. At all three performances Dr. Stanford's Quintet in D minor was an item of more than ordinary interest, and its production added to the reputation of the Cambridge professor. The general level of the composition is dignified, and often too severe for the ordinary hearer, the *Adagio* and *Finale* particularly so; but the effect is telling. The themes are seldom calculated to attract the popular ear, but what is lost in this respect is amply compensated for by a compact, well-knit design, elaborate and scholarly part writing, and effective climaxes. At Halifax the physical surroundings were not altogether favourable to the performance, and the Quintet was received with something like indifference; but at Leeds Dr. Stanford was called before the audience with a warmth and vigour which showed that his composition had made a strong impression. The Cologne Quartet excel in *ensemble* playing, and their absolute precision, strikingly exemplified in most difficult movements, their magnificent phrasing, and their sympathetic playing justly entitle them to the popularity which they have gained. Among the works which they performed at the three Concerts were Beethoven's Quartet in A major (Op. 18), Schubert's Quartet in D minor, and the same composer's Quartet in G. The executants also gave solos, the leader, Herr Heckmann, especially distinguishing himself at Leeds in a *Réverie* by Vieuxtemps. At Halifax and Huddersfield choral music was added to the programme, the performers being the Huddersfield Prize Glee and Madrigal Society. The Society rendered with rare finish and beauty of tone several well-known glees, two of them being by Callcott and Pinsuti; but their most important effort was the rendering of Dr. Stanford's setting of a hymn by Klopstock, "Awake, my heart," the parts being for baritone voices and organ.

The Bradford Subscription Concert of the 11th ult. was made up chiefly of Chamber Music, to hear which an audience filling St. George's Hall and numbering close upon three thousand people assembled. The programme was rich and rare, put together with that exquisite discrimination and taste which Mr. Hallé so happily combines with his practical ability; and it was carried out by artists who for ability and conscientiousness could not be surpassed. The gem of the setting was undoubtedly Schubert's Octet in F, of which a brilliant rendering was given by the executants—Madame Norman-Néruda, Signor Risegari, Herr Strauss, Signor Piatti, Mr. J. Hoffmann, Mr. G. A. Hoffmann, Herr Paersch, and Mons. Lalande. But there were several important compositions, among others the Rondo alla Zingaresse, from Brahms's Quartet in G minor, which captivated the audience generally as much by its melody and characteristic style as it did musicians in particular by its peculiar rhythm. Of solo music there were several equally enjoyable examples. There was, for instance, one of Signor Piatti's solos, without which no Concert which he attends would be complete, the selection in this instance being an arrangement of his own. Then Madame Néruda gave Beethoven's Romanza in G, an old favourite, which she plays with the perfection of fine feeling; and finally Mr. Hallé's contribution, which included Chopin's Second Ballade, a Gavotte by Brahms, and one of Gluck's short pieces. The vocalist was Mdlle. Trebelli, who made her second appearance before a Bradford audience with unqualified success. The accompaniments to Mdlle. Trebelli's songs were excellently played by Mr. S. Midgley.

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The Leeds Festival Committee have commissioned Dr. Creser to write a work for the next Festival. The announcement will give the greatest possible satisfaction to local musicians in a double sense—first, because of the encouragement shown to local talent; and second, on account of the wisdom of the choice. The Organist of the Leeds Parish Church has a good reputation, and as a composer he has undoubtedly distinguished himself among local musicians of the creative order by his several works, and especially by the composition of a Mass recently produced with much success.

Several enterprising local musicians have again been busy in the sphere of Chamber Music. In this category the Concert given by Mr. S. Midgley, of Bradford, during October, should not be overlooked. The programme was exquisitely chosen, and it was equally carried out with good taste and musicianly skill. Mr. Midgley was assisted by Herr Straus in one of the finest possible renderings of the Kreutzer Sonata, the performance of the *Finale* being especially happy. The executants were scarcely less successful in the rendering of Dvůřák's characteristic Sonata in F, and Brahms's serious piece of German classicism in A (Op. 100), which latter proved, however, a severe morsel for the audience. Herr Straus played a selection from Spohr's Sixth Concerto, and Mr. Midgley gave a thoughtful rendering of the Sonata Pathétique. An undoubtedly fine feature of the Concert was the singing of Madame Henrietta Tomlinson and Miss Marianne Tomlinson.

Mr. Edgar Haddock's series of Musical Evenings progresses satisfactorily. There was a fairly large audience at the Philosophical Hall, Leeds, on November 28, when, among other works produced, was the Brahms's Sonata in A major. The production of the work was an important step in advance, and its selection was justified, at least, by the thoughtful rendering which it received at the hands of Mr. Haddock and Mlle. Louise de Nohac, though it may well be doubted whether the audience were sufficiently alive to its real merits. Mr. Haddock assisted Mr. Charles Heinrich at a Concert given by the latter, on the 19th ult., in the Bradford Church Institute. The pianist played one of Chopin's Ballades and one of Liszt's best transcriptions of Wagnerian music. Mr. Haddock's solos were greatly enjoyed, and the singing of Miss Marie Lammert was a decidedly acceptable feature of the Concert.

Herr Christensen gave another Matinée, on the 10th ult., at the Leeds Conservatoire, with the assistance of Herr Eckener (violin), Herr Giessing (cello), Mr. Kershaw (violin), Mr. Nesbitt (viola), and Miss Jessie Beevers (vocalist). The principal instrumental works were Beethoven's Quartet in C and Prout's Quartet in F, which latter was received with great favour.

Madame Patti sang to a large audience in the Leeds Coliseum, on November 26, at a Concert promoted by Messrs. Hopkinson. She was accompanied by Miss Georgina Ganz, who made a fairly successful appearance, and by Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli. Signor Tito Mattei was the pianist, and Miss Marianne Eissler gave a magnificent rendering of Schumann's "Traumerei" and one of Sarasate's compositions. Herr Wilhelm Ganz took part with Miss Eissler in the rendering of Sonatas by Dussek and Grieg.

The annual performances of "The Messiah," by the Philharmonic Society in Leeds and the Festival Choral Society in Bradford, proved as successful as heretofore, though there was a somewhat meagre attendance at the Bradford production.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 12, 1887.

THE last month has been crowded with interesting occurrences in Opera-house and Concert-room. Young Josef Hofmann is the reigning sensation in the latter, and stands conspicuously before the chroniclers of musical events not only because of the extraordinary success which attends his Concerts, but also because he is the only one of our visitors from Europe thus far who has been successful. The catastrophe which I intimated last month as likely to overtake the Tua enterprise has come. A few days ago

the handsome violin player's manager, wearied of his losses, and taking advantage of a clause in his contract, paid to her a forfeit of 5,000 dollars and cancelled the mutual obligation. The clever Signorina will now seek engagements alone, and will doubtless succeed by playing at private Concerts and the like. For such work her personality has potent charms. Another failure, one that has in it suggestions of the almost tragic sorrow, was that of Madame Gerster. The gifted Hungarian's popularity in America was second and third only to that of Mesdames Patti and Nilsson, and it was in reliance on that popularity that she ventured to arrange a Concert-tour with Mr. Henry E. Abbey, when it must have been known to her that her voice was not equal to the undertaking. The feeling toward Madame Gerster was very warm in New York, and in spite of the many private and public reports touching her vocal condition, which came from Europe, a splendid audience assembled to greet her at the Metropolitan Opera House. The disappointment of the public was a crushing one. Madame Gerster tried to sing "Una voce poco fa," and the fact was discovered with the first phrase that the beautiful voice which once entranced the multitude was a thing of the past. Not a trace of it was left, and in its place was an uneven, harsh, untuneful organ. Many of her old admirers were moved almost to tears, yet they applauded with affectionate warmth. The next morning most of the newspapers told the sorrowful truth with delicacy and kindness, but in a manner that could not be misunderstood. Madame Gerster went to New Haven and sang again. The sale of tickets had stopped short with the arrival of the New York newspapers containing the criticisms; the audience was small and undemonstrative, and though Madame Gerster sang better than in New York, she was far from being the Gerster of old. She was now convinced of her error, and consented to a cancellation of her contract. The tour was abandoned, and Mr. Abbey was left with a company of artists on his hands and no profitable occupation for them. The success of the Hofmann Concert, in which he has employed them, has saved him thus far, but it is recognised on all hands that they are a fifth wheel and a financial drag on the Hofmann waggon. The success of the Polish lad's Concerts is without parallel in recent musical annals. The sixth Concert will be given at the Metropolitan Opera House to-morrow evening. It is safe to say that thus far the receipts have been nearly, if not quite, 20,000 dollars, and there are as yet no signs of a lull in the popular enthusiasm, which is fed continually by articles in the newspapers. The critical opinion of New York does not differ essentially from that of London, though, as a rule, it is a little less conservative in the matter of expression. Signor Campanini is about opening his season in San Francisco, and a few reports of his journey thither have reached New York, though these few indicate that his business has been better than was expected. The American Opera Company is in the far west. The business done in Philadelphia and one or two other eastern cities was good. Favourable reports touching the artistic accomplishments of Madame Fursch-Madi, Miss Emma Juch, Mr. Barton McGuckin, Mr. Ludwig, and Mr. A. M. Sylva, the Belgian tenor, appears in the several newspapers, especially with regard to Mr. Barton McGuckin, who has recently added in America a new rôle to his operatic repertoire—viz., the principal tenor part in Goldmark's "Queen of Sheba." The press notices of Mr. McGuckin's performances are couched in the warmest terms of eulogy. In the German Opera at the Metropolitan Opera House, in this city, the only novelty of the month was Nessler's "Trompeter von Säckingen."

Success, both financial and artistic, seems to be crowning the musical activities of Boston. There are only a handful unsold season tickets for the Saturday evening Concerts of the Symphony Orchestra, and none at all for the public rehearsal. In consequence, the project was mooted of giving extra Concerts for young people, similar to Mr. Thomas's in New York, and the experiment was tried, it seemed, successfully. The orchestra is announced for a Concert in Brooklyn and one in New York this week. With the Philharmonic Society, the Symphony Society, Mr. Thomas's Symphony and Young People's Concerts, and Mr. Van der Stucken's occasional Concerts to provide New York with orchestral music, the coming of Mr.

Gericke and his men is a good deal like carrying coals to Newcastle. It is evident that what the Boston artists are after is the approval of the New York newspaper press for the purposes of an extended tour later in the season. That they will obtain their desires is pretty certain, for the orchestra was much admired last season, and since then it has been greatly bettered in its one weak spot—the wood-wind. On the same evening last week the third part of Schumann's "Faust" music was sung by the New York Oratorio Society and the Cæcilia Club of Boston. This, with the production of Mozart's "Requiem" at the same Concert by the Oratorio Society, the first performance in America of Berlioz's "Te Deum" by the Apollo Club of Chicago, the first performance of Villiers Stanford's "Revenge" by the Mozart Society of Pittsburgh, and the announcement by the Nyack (New York) Choral Society of an intention to sing Dudley's Buck's "Light of Asia," are the most interesting pieces of choral information that November produced.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of "A Short History of Cheap Music," recently published by Messrs. Novello. The copy accepted by Her Majesty was one of a few printed on specially prepared Japanese paper and bound in the highest style of the art.

It is a healthy sign when at each succeeding public Concert given by a young institution the evidence of advance is marked and distinct in every department. Such is undeniably the case with the Hyde Park Academy of Music, whose display at Steinway Hall, on the 15th ult., evinced improvement alike as regards numbers, material, and results of training. There were over twenty young ladies in the students' choir conducted by Mr. H. F. Frost, all capital voices, well taught, and capable of singing with accurate intonation and a careful observance of *nuances*. These qualities were made agreeably manifest in Mendelssohn's Motett "O Praise the Lord" (solos by Miss N. Dieseldorff, Miss de Hochepeid-Larpent, and Miss Brooke-Clarke), in Schubert's "Serenade" (solo, Miss Janet Tatham), and in part-songs by Miss Mary Carmichael. Yet more creditable was the rendering of a selection of pieces, requiring female voices only, from Signor Mancinelli's Cantata "Isaías." This by no means easy music had not been heard before in London, and its performance was therefore of special interest, apart from demonstrating how thoroughly vocal it is and how effective a few well-trained voices can make it without the aid of an orchestra—here replaced by a piano and harmonium. The dignified opening chorus in the Temple, "We seek Thine altar, O Highest," and the tripping chorus of Hebrew Maidens, "See the beautiful branches above," were really admirably sung; while the duet "Sister of Hezekiah" found satisfactory exponents in Mrs. White and Miss J. Tatham. Mr. Frost conducted in a manner that showed him to be entirely *en rapport* alike with theme and executants, and he may fairly be felicitated on the outcome of a somewhat bold experiment. Among the vocalists of the evening was Miss Mary Willis, a clever pupil of the late Madame Sainton-Dolby, and herself the instructor of most of the singers whose efforts did such credit to the Hyde Park Academy. Miss Mary Carmichael and Mr. Frank Dawes accompanied at the piano-forte, and the latter assisted Mr. Frost at the harmonium.

A CROWDED and fashionable audience attended the Concert given by the Strolling Players' Orchestral Society at St. James's Hall on the 10th ult. The programme was well selected, and not wanting in special interest, including, as it did, Schubert's early Symphony in B flat (second of the nine), introduced ten years ago at the Crystal Palace, but now heard in London for the first time, curiously enough, on the anniversary of the date on which it was commenced—December 10, 1814. This tuneful work—so redolent of Mozart, yet not without its distinctive Schubertian touches—was extremely well played under Mr. Norfolk Megone, the Conductor of the Society. The band also acquitted itself very creditably in Weber's Overture, "The Ruler of the Spirits," and the picturesque ballet-music from Massenet's opera, "Le Cid." A less satisfactory performance was that of Scharwenka's Andante Religioso for strings, harp, and organ, an effective piece brought forward at the Promenade Concerts last season. The strings were unsteady, and their intonation

doubtful; the harp was not heard; and the organ, which at Covent Garden had been inadequately replaced by a harmonium, now unduly predominated. Middle. Agnes Jansen and Miss Hamlin were the vocalists. The former was heard in songs by Cowen, Massenet, and Reissiger, and Miss Hamlin sang among other things Gounod's "Ave Maria," with the *obbligati* played by Mr. Pollitzer (violin), Mr. A. J. Caldicott (organ), and Mr. G. T. Mills (harp).

MR. WILLIAM NICHOLL gave a vocal Chamber Concert at Steinway Hall on the 16th ult., before a numerous and appreciative audience. As in former instances, the programme presented by this earnest young artist was marked by an eclectic spirit and the interest attaching to novelty. First in importance under the latter heading came a cycle of songs for four solo voices, with pianoforte accompaniment, entitled "Songs of the Stream," written by R. S. Hichens and composed by Mary Carmichael. We may bestow unreserved praise upon the composition; the lyrics are flowing and unaffected in sentiment, while the eleven numbers in which they are variously set as quartets, duets, and solos reveal notable grace of fancy and melodic charm in addition to expressive and musicianly treatment. Miss Carmichael played the accompaniments herself, and was fortunate in having for her interpreters so artistic a quartet of vocalists as Miss Louise Phillips, Miss Marguerite Hall, Mr. William Nicholl, and Mr. Herbert Thorndike. In the second part of the Concert Miss Phillips sang a couple of elegant little songs by C. A. Lidgey. Mr. Nicholl displayed his pleasing tenor voice and refined style to advantage in songs by Tosti and a new setting, by Frances Allitsen, of Whyte Melville's "Mary Hamilton." Miss Eva Harrison also sang, and Professor E. Savary d'Odiardi played some descriptive pieces on the Mustel organ.

A MEETING of the General Committee of the late Norwich Musical Festival was held at the Guildhall, Norwich, on Saturday, the 3rd ult., to receive the statement of accounts and to distribute the profits. The chair was occupied by Mr. Colman, M.P. Sir E. Birkbeck, M.P., and Mr. Hoare, M.P., were also present. The treasurer (Mr. P. E. Hansell) reported the total receipts to be £4,524 10s. 4d., and there remains a balance in hand of £719 3s. 1d. Of this amount it was resolved to distribute £400 among the principal local charities, and Sir E. Birkbeck expressed a hope that the claims of the Royal Agricultural Benevolent Institution would be taken into consideration on the occasion of the distribution of the profits of the next Festival. A cordial vote of thanks was given to Mr. Randegger (Conductor), and also to Signor Mancinelli, Sir A. Sullivan, Signor Bottesini, and Dr. Villiers Stanford for conducting their respective works. The sub-committee was re-appointed. The honorary secretary (Mr. C. R. Gillman) stated that a larger amount was retained in hand out of the balance this year in order to meet the increased expenses in connection with the chorus rehearsals and other matters between this and the next Festival. Mr. Colman also explained that the amount distributed bore a fair proportion to that voted to the charities in other years.

A CONGREGATION of upwards of 1,600 persons assembled at St. Peter's Church, Bayswater, on the 14th ult., to hear a performance of the "Creation" by eighty vocalists and forty instrumentalists, all trained in the Whitechapel, Clerkenwell, and Bermondsey Classes of the Popular Musical Union (formerly known as the Popular Ballad Concert Committee). All present seemed highly interested in this pilgrimage of East-end musicians to the West. The performance was for the benefit of the Kensington District Nursing Association for nursing the poor in their own homes. A handsome sum was realised by the collection. The same choir and orchestra gave a free service of song at Bermondsey Town Hall on New Year's eve, and will perform "The Messiah" at the People's Palace on January 21. There are upwards of 500 students under training at the East-end classes, at fees varying from 1d. to 4d. per lesson. The Duke of Westminster is President, and on the Committee are well-known musical amateurs, such as Mr. Threlfall, Mr. Littleton, Mr. Leo Schuster, and Mr. Morton Latham. The Secretary of the Society (which was founded by Mrs. Ernest Hart, and is partly supported by voluntary contributions) is Mr. J. S. Redmayne, B.A., 15, St. Mary's Square, Paddington.

THE second series of the Messrs. Hann's Chamber Concerts, given at the Gresham Hall, Brixton, concluded on the 2nd ult., when Haydn's Quartet in B flat (Op. 76, No. 4) and Rubinstein's Trio in B flat (Op. 32) were played with rare perfection of style and concordance of intention by members of this gifted family. Gade's Sonata in D minor (Op. 21), for pianoforte and violin, afforded Messrs. Sidney and Lewis Hann full opportunity for the exercise of their special talents. Mr. W. C. Hann, a clever violoncellist, gave some solos by Godard and Dunkler very effectively; and songs by Gounod and Handel were sung by Miss Hope Glenn with all possible expression. The Concerts—which have now ended for the season—have afforded their patrons and supporters the means of hearing intelligent and spirited readings of Spohr's Quartet in G minor (Op. 4, No. 2), Raff's Quintet in A minor (Op. 107), Beethoven's Quartet in F (Op. 18, No. 1), Schumann's Quartet in E flat (Op. 47), Mendelssohn's Sonata in D (Op. 58), for pianoforte and violoncello, besides other instrumental solos and duets. Vocal music has been contributed by Miss Mary Beare and Miss Agnes Larkecom, and the whole scheme has been as pleasurable as it has been artistic.

THE Enfield Musical Society gave their first Concert of the season on the 13th ult., at the Byculla Athenæum, under the conductorship of Mr. John C. Ward. The artists were Madame Paget, Miss Frances Hipwell, Mr. Henry Guy, and Mr. Strugnell. A new dramatic Cantata "King Cophetua" (Behrend), was given for the first time in public, and met with a warm reception, the composer, who was present, receiving an enthusiastic call at the close of the performance. The work, which is sparkling and melodious, was admirably rendered by all concerned, the perfect preservation of the pitch by the choir in the unaccompanied numbers calling for special remark. A miscellaneous programme followed, in which Madame Paget, Miss Hipwell, and Mr. Henry Guy took part. Mr. H. Stanley Hawley presided at the piano, and contributed to the evening's enjoyment by his tasteful rendering of solos by Hiller and Chopin. He also joined Mr. J. C. Ward, the composer, in his Grand Polonaise in E flat, for concertina and pianoforte. The choir also sang several concerted pieces.

ON the evening of the 22nd ult., the annual Concert of the violin class students attached to the City of London College was given, under the direction of Mr. W. Fitzhenry. The class selections were played in a manner which reflected much credit on their painstaking and popular teacher. Miss Ethel Winn, Madame Charlton Kelly, Mr. Frank Ward, and Mr. J. Kift delighted an enthusiastic audience with their vocal selections; and Mr. Charles Fry recited "Horatius" and "The Charity Dinner," with admirable power and expression, the latter subject being treated in the inimitable way which Mr. Fry has made peculiarly his own. Mr. T. E. Gatehouse performed an Andante and Rondo from a Violin Concerto of Charles de Bériot, the well-known E flat Nocturne of Chopin (transcribed by Sarasate), and Papini's Saltarello; and Mrs. Fitzhenry and Mr. Kift presided at the pianoforte. The programme was excellent, and the audience evinced the liveliest satisfaction throughout the entire evening.

THE Borough of Hackney Choral Association deserves credit for including Mr. F. Corder's clever and effective Cantata "The Bridal of Triermain" in its programme for the present season. The work has scarcely as yet taken the position to which its merits entitle it, for music so fresh, melodious, and picturesque is certain to please any class of audience. The Shoreditch listeners, on the 12th ult., received it with the most enthusiastic demonstrations of approval, and the composer, who was present, had to appear on the platform and respond to deafening applause. The performance was, on the whole, praiseworthy, the choir singing with its wonted ability, while among the principal vocalists Miss Gertrude Turner and Mr. Musgrove Tufnell were especially commendable. Mr. Prout's excellent orchestra was heard to advantage in Haydn's Symphony in E flat, No. 3 (No. 10 of the Salomon set), and Mendelssohn's fine 114th Psalm completed a capital selection.

THE St. Barnabas (South Kensington) Choral Society gave their first Concert this season, under the conductorship of Mr. Fred. W. Lacy (Organist of the Church), on the 1st ult., in the Schoolroom, Devonshire Road, S.W. The programme comprised Locke's Music to "Macbeth," part-songs, "The winds" (Dr. Frost), "Good night, farewell" (Dr. Garrett), and "La Carita" (Rossini), solo by Miss Williamson; and various ballads, &c., which were given by members of the Society. The orchestra played the accompaniments to the "Macbeth" music, also the March from Costa's "Eli," and a new March, "Constitutional," by Mr. T. H. Goodwin, the Society's accompanist, which was encored. Mr. George Goodwin played a violin solo by Sainton, and, in response to an encore, gave Raff's Cavatina. Mr. T. H. Goodwin accompanied the various songs, &c., and played as a solo Moszkowski's Tarantella.

AT the Grocers' Company's School, on the 19th and the 21st ults., two interesting Concerts were given. Mr. R. T. Gibbons was Organist and accompanist, and Mr. H. Broughton Black, B.A., Musical Director and Conductor. The first part of the Concert consisted of miscellaneous selections, vocal and instrumental. The second part included a selection for band, organ, and pianoforte duet, by Mr. R. T. Gibbons, conducted by Mr. J. A. Worthington, and Mr. A. J. Caldicott's Operetta, "A Fishy Case; or, The Scales of Justice," arranged for the occasion by Mr. H. Broughton Black. The principal characters were sustained by Masters Whitworth, Bradford, Thomas, C. E. Brown, Stevens, Dolamore, E. Smith, and P. Smith, boys of the school choir. The construction of the stage, the scenery, the dresses, and the decorations, were all prepared by persons immediately connected with the school.

THE Streatham Choral Society gave the first Concert of its second season at the Assembly Room, Streatham Common, on Monday evening, the 19th ult., under the Conductorship of Mr. C. S. Macpherson, when Sir Arthur Sullivan's Oratorio "The Prodigal Son" and a miscellaneous selection were given. The Society has made a great advance in tone and attack upon its first season, and promises well for future performances. A notable feature in the programme was the rendering of two of Moszkowski's "German Rounds," for pianoforte duet, by Messrs. C. S. Macpherson and Herbert Lake, which met with a most enthusiastic demand for repetition, when one of Schumann's "Oriental pictures" was substituted. The other artists were Madame Wilson-Osman, Miss Helen Saunders, Mr. M. Humphreys, and Mr. B. H. Grove (vocalists), Mr. A. L. Spittle (violin), Messrs. Herbert Lake and H. E. Macpherson (accompanists at the harmonium and pianoforte).

AN Evening Concert was given by the City of London Choir and the London Sunday School Orchestral Band, on the 15th ult., at the Bow and Bromley Institute, Bow. The solo vocalist was Miss Rose Dafforne, the leader and solo violin, Mr. John Saunders, the trumpets were Mr. T. Harper and Mr. J. Poulter, and there was a band and chorus of 200 performers. A most interesting programme was selected from the works of Wilbye, Handel, Haydn, Boccherini, Schubert, Mendelssohn, Gounod, F. H. Cowen, Knvett-Stewart, Goring Thomas, and David Davies who, with Mr. Luther Hinton, conducted the several pieces. Much pleasure was given by the performance, and the objects of the institution, which are to promote and improve part singing amongst Sunday School teachers and scholars, and to cultivate Christian Unity amongst Sunday School workers of all denominations, found fitting expression.

THE Tufnell Park Choral Society gave the first Concert of its sixteenth season on Tuesday evening, the 13th ult., when St. George's Room, Tufnell Park, was filled to overflowing by an appreciative audience. The attraction of the evening was "The Red Cross Knight," which has a romantic story written by Mr. Grist, and is set to vigorous and eminently descriptive music by Ebenezer Prout. The choir, under the direction of Mr. W. Henry Thomas, was thoroughly equal to the great demands made upon it, especially in the scene of the Tournament. The principals were Miss Clara Leighton (*Lady Edith*), Miss Cloudesley (*Blondel*), Mr. Harper Kearton (*Roland*), Mr. Bantock

Pierpoint (*Morice*), and Mr. Frank Ward (*King Richard*), all of whom were thoroughly satisfactory in their respective characters, whilst Mr. Frank L. Thomas rendered valuable assistance on the pianoforte.

At Battersea Chapel, York Road, in October last, a series of "Sunday Afternoon Organ Recitals and Lectures for the People" was commenced, to be continued during the winter months. Up to the present eight Recitals have been given. The services of several good organists—notably Mr. H. J. B. Dart, Mr. H. W. Weston, and others—have been secured. Nearly all the programmes consisted of high class music. The object is to interest and elevate the working classes and the public generally by giving them something worth hearing on Sunday afternoons. The Concerts are entirely free—no collection even being taken—the expenses being defrayed from a fund raised by the minister of the Church, Rev. W. Hamilton. The charge of the musical arrangements has been entrusted to Mr. Arthur Newton, the Choirmaster and Organist of the Church.

THE Lewisham Choral Society gave the first Concert of the season on Tuesday, the 13th ult., at the Schoolroom, Court Hill Road. The programme consisted of Gaul's "Ruth," and a miscellaneous second part. The soloists were Miss Ambler, Madame Schlüter, Signor Parisotti, and Mr. G. F. Sanders. A small band, led by Mr. W. W. Cobbett, accompanied. Miss Ambler was recalled for the solo "Let me hie unto the field," and with Madame Schlüter for the duet "With joyous heart." In the second part the band contributed Gounod's Overture "Mirella," Mr. J. D. Mackenzie a violoncello solo, and the choir some part-songs, "Now fie on love" and "Silvery Christmas bells," which were well received. Mr. H. E. Cockell conducted, in place of Mr. Arthur Brown who was incapacitated by illness.

THE "Ladies' Night" of the Electro-Harmonic Society's second season, held on the evening of Friday, the 2nd ult., was well attended, and an excellent programme of high class music was presented. The vocalists were Madame Worrell, Miss Emily Foxcroft, Mr. Henry Guy, Mr. G. W. Forington, and Mr. Herbert Schartau. Mr. T. E. Gatehouse played the Andante and *Finale* from Mendelssohn's Violin Concerto, also an Aria and Gavotte from a Suite by Vieuxtemps, and Mr. Alfred Izard, the accompanist to the Society, performed as a pianoforte solo Rubinstein's Study in C. A new song, entitled "Victoria Regina," written and composed by Mr. C. E. Spagnoletti, a direct descendant of the eminent violinist of that name, and a past President of the Society of Telegraph Engineers and Electricians, was given for the first time.

THE Concerts of music for wind instruments were continued at the Continental Gallery until the 23rd ult., and will be resumed on the 27th inst. They appear therefore to have supplied a decided want in the musical world. Most of the works presented have been, as a matter of course, unfamiliar to the public, but we are unable to speak of them in detail. Mozart's Quintet in E; his Serenade for oboe, clarinet, and bassoon; a Quintet in F, by Waterson; and a Quartet Concertante by Gebauer (Op. 41), have been given among other compositions. Favourable mention may be made of a tastefully written song, "Starry crowns of Heaven," by Miss Emily Hawkins, a student of the Royal Academy of Music, in which the accompaniments are for piano, horn, and harp.

THE Westminster Amateur Orchestral Society gave a Concert at the Westminster Town Hall, on the 7th ult. A diversified and attractive programme was gone through, the principal instrumental items being a Symphony by Mozart, a spirited "Jubilee March" by Mr. C. S. Jekyll (played for the first time), and the Mendelssohn Violin Concerto. The solo in the last-named work was sustained by Miss Lucy Riley, a pupil of Dr. Joachim. She is a talented young lady, and her execution of her exacting task was such as to warrant high expectations for her future career. Madame Frickenhaus also appeared and performed two sets of pianoforte pieces with her accustomed artistic finish and irreproachable technique. The audience was large and enthusiastic.

A CONCERT was given by the Students of the Hampstead Conservatoire of Music on the 10th ult., at the Vestry Hall,

Hampstead. The students who appeared were Miss Florence Cobby, Miss Flora Stuart, Miss Mildred Harwood, Master Reade, Miss Tombleson, Miss Carr, Miss Ethel Haines, Mr. Arthur Jordan, Mrs. Geaussen, Miss Mabel Clark, Miss Cook, and Miss Chatenay. All of these displayed considerable proficiency in their studies, and gave evidence of the careful training received under the respective professors, Messrs. F. W. W. Bampfylde, J. Baptiste Calkin, G. F. Geaussen, and J. T. Hutchinson, at the institution, as did also the two students in elocution—Mrs. W. Nash and Miss Lucy Churchill (pupils of Mr. Charles Fry)—who gave their recitations very effectively.

THE St. Mary's Choral Society, Bryanston Square, gave an Evening Concert on the 21st ult. Part 1 consisted of a selection from "Preciosa," by Weber, Miss Ethel Winn taking the solo. The overture and incidental dance music were played as duets by Miss Essie Bull and Miss Badcock. In Part 2 "Hero and Leander," by Charles Harford Lloyd, was performed. The part of *Hero* was taken by Miss Ethel Winn and that of *Leander* by Mr. W. Jones. Miss Winn's beautiful voice and singing gained for her the warmest applause, and imparted a special interest to an excellent performance. Mr. J. Carisbrooke Merrick, Organist and Director of the Choir, St. Peter's, Belsize Park, was the Conductor.

THE appointment of Dr. Villiers Stanford as Music Professor in the University of Cambridge, in the room of the late Sir George Macfarren, is one that cannot fail to give general satisfaction to musicians. Indeed, it is difficult to perceive how the authorities could have arrived at any other decision. Dr. Stanford is resident at Cambridge, he is a graduate of the University, and as Conductor of the Musical Society he has done great service to the art by the presentation of new works and the revival of neglected masterpieces. His own compositions show him to be a Liberal-Conservative in technical and scientific matters, and his fitness for the duties of an examiner is, therefore, likely to be fully acknowledged.

AMONG the many performances of Spohr's "Last Judgment" during Advent which have come under our notice, that at St. Peter's, Eaton Square, on Friday, the 16th ult., may fairly be accounted one of the most effective. Mr. Sergison had obviously taken great pains in preparing his choir in the work, and he is specially to be congratulated on his trebles, whom many a Cathedral organist might envy. The immense church was crowded to the doors, and the Oratorio, as well as the form of prayer which preceded and followed it, was received with the most reverent attention. Religion and art are alike served by functions of this nature.

ON the 6th ult., at the Horns Assembly Rooms, Kennington Park, S.E., a very successful Concert was given by the West Lambeth (Teachers') Choral Society. There was a full orchestra and chorus of 150 performers. The first part of the programme consisted of selections from "The Messiah," the second part being devoted to songs and opera choruses. The principal performers were Miss Hattie Hickling, Miss Annie Morley, Mr. Edward Branscombe, and Mr. Edward Mills. Miss E. L. Newman was the accompanist, and Herr E. von Benzon the leader of the orchestra. The Conductor was Mr. E. Eugene Trydell.

A CONCERT was given by the Beckenham School of Music, on the 6th ult., at the Public Hall. Mr. Sims Reeves was announced but was unable to appear, and sent a telegram and a letter of regret and explanation, which was read from the platform. The services of Mr. and Madame Boulcot Newth, Mr. Vivian Bennett, Mr. John Saunders (violinist), and Miss Frances E. Smith were secured. Some glees and part-songs were well sung by Messrs. Schartau, Carter, Parkin, and Hubbard. Miss A. Merryman, Miss L. F. Long, and Miss Mina Martin, pupils of the school, discharged their tasks satisfactorily. Mr. Alfred Izard was the accompanist.

ON Wednesday, the 7th ult., the Hammersmith and Shepherd's Bush Sacred Choral Union gave a performance of Handel's "Messiah," at Oaklands Chapel, Shepherd's Bush. The rendition of the work was in all respects most satisfactory. The soloists were Madame Minnie Gwynne,

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Miss Lucie Johnstone, Mr. Vivian Bennett, and Mr. Wilfred Jones, all of whom acquitted themselves most ably. Miss Millen and Mr. R. W. Lewis presided at the pianoforte and organ respectively with much ability. The Conductor of the Society, Mr. C. G. Bell, fulfilled his duty with care and discretion.

On the 1st ult., at St. Mark's Parish Room, Kensington, a Concert was given in connection with the North Kensington Constitutional Club, by Mr. W. A. Philpott. The vocalists were Miss F. Montagu-Conyers, Miss A. Montagu-Conyers, Miss Emma Barker, Miss Maude Hayter, Madame Wollaston-Romilly, Mr. Victor Romilly, Mr. J. Winspeare McCarty, Mr. J. G. Ives, and Mr. W. Vine. Instrumentalists—violin, Mr. F. Carter; violoncello, Mr. R. Carter; pianoforte, Mons. Henri Logé, Mr. Warren Tear, Mr. Blanchamp, and Miss Edith Earl. Mr. W. A. Philpott, Conductor.

MONS. ALEX. GUILMANT gave an interesting Organ Recital at Christ Church, Westminster Bridge Road, on Tuesday, the 6th ult. Among many interesting items, his programme included his own Marche Funèbre and Chant Seraphique, and Sonata, No. 1 (Symphonia); also, his arrangement of Handel's Tenth Concerto. These were played with great brilliancy, and gave intense satisfaction to the large audience. The organ selections were relieved by vocal solos, sung by Madame Madeline Hardy, and Anthems rendered by the Christ Church choir. Mr. J. R. Griffiths accompanied.

The first Concert (seventh season) of the All Saints' Choral Society, Clapton, E., took place on the 1st ult., when, in memory of Sir G. A. Macfarren (a Vice-President of the Society), his Cantata, "May Day," was performed; also a miscellaneous selection, including Beethoven's Fourth Trio in B flat, for pianoforte, violin, and violoncello, finely rendered by Mr. Henry J. Wood, Mr. Benoni Brewer, and Mr. C. H. Allen Gill. The solo vocalists (from the Royal Academy of Music) were Miss Kate Norman, Miss Hannah Jones, Mr. Padarn Lewis, and Mr. B. H. Grove. The Concert was conducted by Mr. Henry J. Wood.

A DEDICATION Festival Service was held in St. Andrew Undershaft, E.C., on St. Andrew's Day (November 30). There was an augmented choir of about sixty-five voices, accompanied throughout by the Church Orchestral Society of eighteen players and organ (Organist, Mr. Arthur Trickett); Conductor, Mr. W. M. Wait (Organist of St. Andrew Undershaft). Chants for Psalms, by Mr. Arthur Trickett; Magnificat and Nunc dimittis (Gadsby in C); Anthems, "Praise Jehovah" (Mendelssohn) and "Hallelujah" (Beethoven); Voluntaries, "March in F" (W. M. Wait) and Concerto, No. 2, in B flat (Handel).

THE seventh season of the Civil Service Vocal Union was successfully inaugurated on Thursday evening, the 1st ult., by a Smoking Concert, in the great hall at Cannon Street Hotel. Among the choral items Schubert's "Night in the Forest" and Gernsheim's "Salamis" call for especial praise, and a well deserved encore was accorded to the bold "Thor's War Song," composed by the honorary Conductor, Mr. J. H. Maunders. The programme also obtained efficient support at the hands of Mr. Harper Kearton, Mr. Donnell Balfe, Mr. George Micklewood, Mr. Howard Reynold (cornet à pistons), and Mr. Sidney Boulton (reciter).

THE St. Augustine's (Honor Oak) Choral Society gave its third Concert on the 10th ult., part one consisting of a very effective performance of Mendelssohn's "Athalie." This was the first time the Society had secured the advantage of orchestral assistance, and on this occasion a small but efficient band, under the leadership of Mr. Walter Cobbett, supplemented the piano, played by Madame Brett and Miss Evelyn Seymour-Smith. Part two comprised vocal and instrumental solos, and some part-songs, one of the latter, "Good Evening," being a pleasant little composition by the Society's Conductor, Mr. Seymour Smith.

MR. H. W. WESTON, F.C.O., gave a Recital at Battersea Chapel to a very large audience on Sunday afternoon, November 27, when the programme included Mendelssohn's Overture "Ruy Blas," a Concerto by Handel, and works by Gounod, Massenet, C. M. Widor, and Wagner. The same gentleman also played a Recital at St. Nicholas, Cole

Abbey, E.C., on November 29, when the scheme included a fine Fantasia and Fugue in A minor by Merkel, a Toccata by Dubois, two movements from Rheinberger's Eighth Sonata, and works by Smart, Wagner, and W. T. Best.

ON Tuesday evening, November 29, an excellent Concert was given by some of the members of the North-East London Choral Society, in Christ Church Hall, South Hackney; the programme consisted of Dr. J. F. Bridge's Motett "Hymn to the Creator," and a miscellaneous selection of anthems, part-songs, trios, duets, &c. The soloists were Madame Clara West, Miss Lottie West, Mr. George Goodspeed, and Mr. Charles Prickett. Conductor, Mr. John E. West, F.C.O. There was a large and appreciative audience.

It is proposed to erect a Memorial to the late Mr. J. T. Frye, in the form of a stained glass window to be placed in the Parish Church, Saffron Walden, where, for a period of sixty-four years, he officiated as organist. Subscriptions may be sent to Messrs. Gibson, Tuke, and Gibson, paid to "The Frye Memorial" account at their Bank. The committee propose entrusting the work to Messrs. Clayton and Bell, of 311, Regent Street, London, and it is estimated that about £250 will be required to carry it out satisfactorily.

AT Holy Trinity Church, Clarence Road, Kentish Town, Spohr's "Last Judgment" was sung on the Sunday evenings in Advent after Evensong. The soloists were Masters H. Williams, Elliott, and Porter (sopranos), Mr. F. Cleate (tenor), and Mr. Abbey Yorke (bass). Mr. A. Cunliffe Smith, the hon. Choirmaster and Organist, conducted, and Mr. W. J. Thompson presided at the organ. These Services were well attended. On Christmas evening the Christmas portion of "The Messiah" was sung as the Anthem, with orchestral accompaniment.

MR. E. VAN DER STRAETEN's first Concert of Chamber Music took place at the Steinway Hall, on Monday, the 12th ult. The programme included Beethoven's String Quartet in C minor (Op. 18), Corelli's Sonata for violoncello, Max Bruch's Romance for violin, and a Manuscript Quintet for piano and strings by Mr. Walter Wesché. This work was performed for the first time, the composer presiding at the piano. The Concert-giver was ably assisted by Messrs. Teiffert, Friedel, and Evans, and Miss Ernestine Teiffert, who sang songs by Brahms and Goring Thomas.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on November 30, in St. Augustine's Church, Bermondsey. The soloists were Miss Mary Bliss, Mrs. Dean, Mr. Wellman, and Mr. James Blackney. On the 7th ult. the choir sang "The Messiah" in a Congregational Church at Canning Town. The soloists were Miss Marianne Rea, Miss Ellen Cooper, Mr. Edward Branscombe, and Mr. Frank Swinford. Mr. E. H. Turpin accompanied on the organ on both occasions.

ON Sunday afternoon, the 15th ult., Mr. G. Augustus Holmes gave his usual monthly Organ Recital at St. George's, Camberwell, assisted by an orchestra under the direction of Mr. J. Turner. The programme, which included several items appropriate to Christmastide, was rendered throughout in a highly efficient manner, to the evident satisfaction of the large audience assembled. The vocalists were Miss Lydia Davies, Mr. Alfred Mori, and Mr. Horace Petley.

THE Annual Distribution of Prizes of the London Society for Teaching the Blind to Read, and for Training them to Industrial Occupations, took place on Wednesday, the 14th ult., at Upper Avenue Road, Swiss Cottage, N.W., when the Right Hon. Sir Henry Holland, Bart., M.P., G.C.M.G., was in the chair. A selection of music by Shield, Weber, Haydn, and Attwood, under the direction of Mr. Edwin Barnes, was sung by the pupils after the prizes were distributed.

ON the 15th ult., the Woodside Park Musical Society commenced the season with an excellent performance of Mendelssohn's "St. Paul." The chorus, much improved, rendered most of the numbers with precision. The soloists were Miss Mary Beare, Madame Florence Winn, Mr. John Probert, and Mr. Eridson. The accompaniments consisted of a professional string quintet, led by Mr. S. Dean

Grimson; piano, Mrs. Williams; harmonium, Mr. Frank Figg; Mr. Alfred J. Dye conducted.

THE St. Mark's Choral Society gave a Concert at St. Mark's Vestry Room, Battersea Rise, on the 14th ult., when Mendelssohn's 42nd Psalm and Spohr's "God, Thou art great," were performed. The principal soloists were Madame Isabel George, Miss Rose Dafforne, Messrs. E. Bryant and J. Budd. Mr. H. Bray, the Conductor, may be especially congratulated on the very excellent training of his choir. A miscellaneous selection formed the second part, when some part-songs, &c., were well rendered by the choir, and solos by the artists named and Messrs. C. Lockwood and E. Bowles.

THE Clapham Choral Society gave a Concert at Belmont Hall, Grafton Square, on the 19th ult. The solo vocalists were Madame Worrell, Miss Lucy Etheridge, and Mr. Musgrove Tufnail. The Conductor was Mr. Walter Mackway, and Mr. Sidney H. Hann was the accompanist. The first part consisted of a selection of music by Beethoven, A. H. Behrend, Gounod, and Mendelssohn; and in the second part Heinrich Hofmann's "Cinderella" was admirably performed.

ON the evening of Tuesday, November 29, a Concert was given in the Tate Institute at Silvertown, under the direction of Mr. C. Gray. The artists were the Misses Ethel Winn and Flora Edwards; Messrs. Edward Dalzell, G. W. Forington, and Mr. Herbert Schartau, with Mr. T. E. Gatehouse (violin) and Mr. C. S. Macpherson, solo pianist and accompanist. The vocal and instrumental selections were appreciated by a large audience.

GAUL'S "Holy City" was performed on St. Andrew's Day, at St. Andrew's, Ashley Place, Victoria Street. The soprano solos were sung by Miss Annie Swinfen and Miss Edith Luke. Mr. R. Long was the tenor, and the bass solos were sung by Mr. Thornton Colvin. Mr. W. Hatch conducted, and Dr. Pearce presided at the organ. There was a small but efficient orchestra, and the choir was augmented for the occasion.

MR. TAYLEUR'S Concert on the 16th ult., at the New Lecture Hall, Holly Park, in aid of the Organ Fund was a great success. The performers were Madame Whitmore Lowe, Miss Annie Swinfen, Miss Lillian Webster, Mrs. C. J. Harrison, Mr. J. Colin Palmer, Mr. Herbert Nash, Mr. C. Shapcott (cornet), and Mr. W. G. Forington. The accompanists were Miss Maud Johnston and Mr. Arthur B. Hodge.

THE choir of St. John's, Waterloo Road, S.E., gave two performances of Spohr's Oratorio "The Last Judgment," on the 1st and 15th ult.; also the second part of the same work on Sunday evenings, the 4th and 22nd ult. These performances (which are free) are given by the voluntary choir of the church, under the direction of the Organist, Mr. Henry J. B. Dart.

AT the People's Palace, Mile End, the twelfth of a series of Popular Concerts was given on November 30 (St. Andrew's Day). Several Scotch songs were sung by Madame Catherine Penna, Miss Frances Harrison, Mr. Sinclair Dunn, and Mr. Gerald Phillips. Besides the vocal pieces, the programme contained several organ solos by Mr. Edwin Barnes.

THE Grosvenor Choral Society gave their 190th monthly Concert at the Grosvenor Hall, on Friday evening, the 16th ult., when "The Messiah" was performed. The choruses were well rendered by the choir. The soloists were Miss Ada Beck, Miss Annie Dwelley, Mr. James Gawthrop, and Mr. B. H. Grove. Mr. H. C. Tonking presided at the organ, and Mr. David Woodhouse conducted.

THE Musical Artists gave a Concert at Willis's Rooms on the 10th ult., when compositions by Algernon Ashton, W. Macfarren, T. B. Knott, Aguilar, Ethel M. Boyce, A. O'Leary, Sullivan, and G. Gear were performed and duly appreciated. The date had been altered from November 5, and a quartet and other concerted music had to be omitted owing to the change.

A SPECIAL Service of Advent music was held at St. Pancras Church, Euston Road, on the 21st ult., when several anthems and hymns were sung by the choir, and Mr. W. A. Frost, of St. Paul's Cathedral, sang Handel's

"O Thou that tellest." He also took part with members of the choir in Goss's "Wilderness" and Barnby's "It is high time to awake out of sleep."

MR. EDMUND ROGERS has recently received a beautifully engrossed copy of a resolution, passed by the members of the Wilksburg Musical Club, Pennsylvania, acknowledging the dedication of a chorus, entitled "The Crusaders," which he had been commissioned to write for them.

THERE is no truth in the report, current both in London and in Cambridge, that Sir Arthur Sullivan and Dr. Stainer were among the candidates for the Cambridge Professorship. They neither sent in their applications nor had any idea of so doing.

GAUL'S "Holy City" was performed in St. Saviour's, Denmark Park, on the 16th ult. The soloists were Madame Worrell, Miss Lena Law, Mr. H. Fulkerson, and Mr. Frederick Bevan. The Rev. W. H. Wilkins conducted. Mr. W. J. Kipps presided at the organ.

THE Paddington Chapel Choral Union gave Handel's "Messiah," on the 6th ult., the soloists being Mesdames Clara West and Coyte Turner, Messrs. J. H. Mullerhausen and Thurlay Beale. Organist, Mr. H. G. Holmes. Conductor, Mr. J. H. Moon.

THE second annual Dinner of the Old Choristers of St. Paul's Cathedral will be held at the Holborn Restaurant, on Thursday, the 5th inst. The chair will be taken by Mr. Henry Gadsby and Dr. Stainer will occupy the vice-chair.

MR. A. H. WHITE, who has just retired from the post of Organist and Choirmaster at St. Paul's Church, Herne Hill, has been presented by the members of the choir with a silver tankard, "as a token of regard." Mr. White also received a gold watch from the congregation.

MR. ALBERT B. BACH, of Edinburgh, has, in recognition of his works on vocal art, been unanimously elected an honorary member of the Royal Academy of Music of Florence.

THE competition for the Hine Gift at the Royal Academy of Music was decided on Saturday, the 17th ult. There were three candidates, and it was awarded to Avic Boxall.

M. AUGUSTE CHARLES LAHURE, the well known printer and publisher, died in Paris on the 14th ult.

REVIEWS.

Musical Instruments: Historic, Rare, and Unique.
[Edinburgh: A. and C. Black.]

THE musical instruments depicted in this superb volume include many that were exhibited at the Royal Albert Hall in 1883, at the Exposition of Music and Inventions, together with some from out of private collections lent for the purpose of showing the various forms of "Musick-making machines" brought from many countries and preserved through many ages. They have been also selected with a secondary object—that of showing the beauty of decorative art expended on the designs and ornamentation. The drawings made by Mr. William Gibb and reproduced in the highest style of chromo-lithography are among the most beautiful examples of printing it is possible to obtain. Nothing of the kind has ever been attempted in this country before, therefore the book, like many of the instruments whose images it preserves, is unique. It would be easy to indulge in much speculation concerning the treasures portrayed, for herein are shown Queen Elizabeth's Virginals, the Lute played upon by her own hands, the Harp of Mary Queen of Scots, the Guitar of the ill-fated Rizzio, the ancient Lamont Harp, an Oliphant or Ivory Hunting Horn or Trumpet, exquisitely carved, the Burgomote Horns of Dover and Canterbury, which called together the towns-fathers to a solemn conclave; Lutes, Ceteras, Banduras, Guitars, including one made by Stradivarius, some of whose fiddles are also shown, Spinets, Harpsichords, Bagpipes, the Hurdy-gurdy, Stringed and Wood-wind Instruments from India, China, Japan, besides the Ancient Roman Lituus and Buccina in the fifty beautiful plates contained in the work. The older

musical books of Luscinius, Mersenne, Kircher, Prætorius, and others which contain pictures of musical instruments are scarce, and are gladly purchased for their rarity and historical value. The present book towers above all for its artistic merit, and as only a limited number is printed, it will be prized by those who now possess it, and will become as eagerly sought after in time to come when in the ordinary course of things copies will come upon the market.

For musical readers the worth of the book does not stand entirely upon the attraction of the pictures, beautiful as they are. The descriptive introduction, which shows the relative dependence of the specimens contained in the work in their historical and artistic aspect, as well as the details of each group, have been furnished by Mr. A. J. Hipkins, F.S.A. This is a guarantee that the work has been ably and completely done. The geniality of his style of writing will delight those who read the book for the information it presents, while the student of music who can thoroughly appreciate the immense research and labour involved will be grateful for the pleasant and trustworthy information given upon a subject of which the writer is a perfect master. Enough is said to satisfy all reasonable curiosity. The references are suggestive rather than exhaustive, yet the reader is placed upon the right track, should he desire to prosecute his enquiries further.

Mr. Hipkins speaks of the peculiar qualities of tone of some of the instruments, such as is found in the old spinets, harpsichords, and certain of the disused wood-wind instruments. Would it not be possible to restore such tones? What can be more delightful or satisfying in its way than the quality of sound produced from an old harpsichord? The modern pianoforte with all its charms has nothing like the soothing character of the old string tone, even though it was once sneeringly described as "a scratch with a sound at the end of it." Such a "scratch" was all that musicians like Scarlatti, Bach, Handel, and the composers of all Europe in the early part of the seventeenth century could command. For such effects much of their music was written. Even now, with ears accustomed to the fuller, richer tones of a noble Broadwood grand, the music written for, and played upon a harpsichord, possesses full meaning, and inspires the hearer as well as the player with great wonder at the genius of the men who could deal so deftly with the means at command.

If the spirit of the age is most in favour of magnified tone, the hope for the restoration of bygone mildness of sound may be chimerical. But there is one more lesson which Mr. Hipkins offers, which may be taken to heart and be made the incentive to future effort. That is it which is found in the charm of the decorations and designs which many of the old instruments exhibit. The "beauty of form and tastefulness of adornment which still make them, even when their sound is obscured or forgotten, a source of æsthetic delight," might certainly inspire the makers of modern instruments with a wish to emulate, if not to surpass, the old makers of "musical instruments," so that their labours, like those of the artists whose works adorn the pages of this noble book, may become the admiration and delight of posterity as well as a source of pleasure to those for whom they were designed.

Dainty Ditties; or, Old Nursery Rhymes with New Tunes. By Frank J. Allen. [Novello, Ewer and Co.]

THE list of titles of these "Dainty Ditties" shows a catalogue of verses familiar to all. The chief of the old stories, songs, and legendary poems of the nursery are included in the collection and set to new music, which is in every way calculated to attract young minds and catch infant ears. It would be difficult, of course, to dis sever the traditional tunes associated with many of the words, but in those cases where the tradition is uncertain and doubt exists as to the accuracy of certain melodies, Mr. Allen's Ditties may be adopted, and so perhaps help to set the matter at rest, if it is worth while doing so. Mr. Allen seems to have kept in view the requirements and capacities of the young folk for whose use he has compiled his book, for not only are the melodies simple and easily learned, but the accompaniments are without difficulties and are easily played.

Sylvan Echoes. Duets for Female Voices. Composed by Oliver King. [J. and T. Hopkinson.]

MUSIC for female voices is now so much sought after that every contribution designed to minister to the want is eagerly welcomed. Mr. Oliver King's five duets, words by Edward Oxenford, are well written and melodious, though they are not entirely without a certain restlessness in modulation which may be deemed characteristic, though if it be indulged in to more than a moderate extent, suggests eccentricity, rather than originality in a straight path. There is in more than one of the five duets, notably in those called "The day is ending," "Sweet evening bells," and "Come, western wind," a spirit of poetry in the setting beyond that contained in the words, which enhances the musical value of these "Sylvan echoes."

Morceaux de Salon. Composed by Joachim Raff. Albums for Violin and Pianoforte (No. 9).

[Novello, Ewer and Co.]

VIOLIN players who already know these compositions will be glad to find them collected and issued in the handy and handsome form adopted for Novello, Ewer and Co.'s Albums for Violin and Pianoforte. The six pieces belong to the Op. 85 of the composer, and include a Marcia in C minor, a Pastorale in A, the well-known Cavatina in D, Scherzino in G minor, the melodious Canzona in E, and the brilliant Tarantella in E. The Album, containing, as it does, pieces which represent all styles, should be in the possession of all violin players.

The Congregational Church Hymnal (Sol-fa Edition).

[Hodder and Stoughton.]

A NOTICE of this excellent collection has already appeared in the columns of a recent number of THE MUSICAL TIMES. There is therefore no need to do more than call attention to the fact that the publishers have issued an edition in Tonic Sol-fa notation for the benefit of those who are unable to read from the established notation. It is as clearly and elegantly printed as the original form.

Compositions of Halfdan Kjerulf. Novello, Ewer and Co.'s Pianoforte Albums, Nos. 29, 30, 31. Edited by Berthold Tours. [Novello, Ewer and Co.]

THE author of the pleasing and clever pieces contained in the three parts of the "Pianoforte Album" was born in Sweden in 1815, and died in 1868. He was the composer of a number of instrumental and vocal works. Some of his songs have found their way into this country, and have earned for themselves a tribute of admiration. The selection from his pianoforte writings here given includes some of his songs arranged for the "household orchestra." They bear evidence of the original melodic powers of the composer, while the other numbers in the books, with them, show his skill as a writer for the pianoforte. Counting the songs as one, there are twenty-three compositions in all in the three works. They are in varied forms, and of different degrees of difficulty. Therefore, in addition to the pleasure which they would bring to the expert player, they would be found most valuable for teaching purposes. More than one bear evidence of tonalities peculiar to the country of the birth of the composer, and these "fall with fresh cadence on the wearied ear," and impart a piquancy to the melodies and harmonies which is not without its value in these days, when so much that is commonplace and of familiar pattern is daily poured from the press.

The Two Margarets, and John Frazer. Two Ballads. By A. C. Mackenzie. [Paterson and Sons.]

DR. MACKENZIE, in his setting of these words by John Stuart Blackie, has caught the spirit of the old ballad melodies in the happiest style. While maintaining his own originality, he appears to have endeavoured to make the traditional cadence of ballad melody his pattern, and he has been so far successful that his music imparts a full dramatic pathos to the words. These words are couched in a tone which will limit their acceptance to the few who can still be moved with righteous indignation for errors which probably have long been condoned.

Lord Ullin's Daughter. By Hamish MacCunn. Op. 4.
[Novello, Ewer and Co.]

CAMPBELL'S poem has only hitherto been set as a ballad. It is somewhat remarkable that in the search for good words for a short Cantata which should contain the elements of the heroic, the dramatic, and the pathetic that it should have escaped notice until now. Mr. Hamish MacCunn is one of the rising Scottish composers whom it is a pleasure to welcome. He approaches his subject by a way such as might be expected from a compatriot of the poet. He brings a special feeling for local colour to aid him in depicting the scene he has proposed to illustrate. Therefore his music, which breathes of the Highlands, is both full of proper character and dramatic power. It is set for chorus and orchestra, and is strikingly effective from first to last. It is dedicated to the Glasgow Choral Union, and will be gladly received by Choral Societies throughout the length and breadth of the land.

Four Sonnets by Shakespeare. With a German Version by F. Bodenstedt. Set to music by C. Hubert H. Parry.
[Stanley Lucas, Weber and Co.]

CONSIDERING how often the efforts of a vocal composer are directed towards covering the defects of the words by his music, it is refreshing to find a work in which his energies have been taxed to render the musical setting worthy of the words. Mr. Parry is one of the few who is evidently desirous on every opportunity to ally himself with a poet; and even had he not been as successful as he has been, we owe him a debt of gratitude for his good intentions. We cannot say that we consider his treatment of the four Sonnets in the book before us equal in merit; but they are all composed with due reverence for the beauty of the text, and evidence the hand of an artist throughout. Instances of redundant harmonies and of over elaboration occasionally occur, as, for example, in the Sonnet commencing "When to the sessions of sweet silent thought"; but there is no careless writing, and the voice is always duly considered. Our favourites are decidedly Sonnets xxix. and xviii., the latter, especially, being full of poetical feeling. We must also say that the pianoforte part lies well under the fingers in every piece, and that the German version of the poetry is, as a rule, fairly sympathetic with the music.

Twelve Pieces. By Oliver King. Novello, Ewer and Co.'s Albums for Violin and Pianoforte.
[Novello, Ewer and Co.]

ADVANCED students of the violin will doubtless be glad to make acquaintance with these clever and effective compositions. They are here and there tinged with peculiarities in harmony and construction, the full force of which does not appear at first sight. When they are studied these characteristics develop, and the music improves upon further knowledge. They will find a good place in the estimation of drawing-room performers as worthy contributions in supply of a growing demand. They are, moreover, interesting enough to be added to the *répertoires* of public players.

Five o'clock Tea. A fairy Kindergarten Cantata. Written by Kate Osborne. Music by Thomas Murby.
[T. Murby.]

JUVENILE literature has long been an important branch of art industry, and juvenile music is now rapidly assuming a position of no mean significance. We are not concerned here with the merits of Froebel's Kindergarten system, and it is not absolutely necessary that the little ones who take part in the present Cantata should have studied in a Kindergarten school. Children are always ready enough to "make believe," and in Mr. Murby's work, which is laid out in the manner of a drawing-room operetta, some of the characters have to assume costumes suggestive of the various industries connected with tea-drinking. But there is no story or anything calculated to offend persons susceptible on the subject of "stage plays." Mr. Murby's music is written with due regard for the capabilities of youthful vocalists. The choruses are in three parts, but simplicity is studiously observed, and the solo voices have only to maintain the medium register throughout. The composer shows himself an adept in work of this kind, and he may be encouraged to persevere.

Soft Voluntaries for the Organ. By George Calkin. Book 9. [Novello, Ewer and Co.]

LIKE its companions, this book contains six pieces, three in the major and three in the minor mode. We have already referred to the first-rate musicianship and pleasing qualities of Mr. Calkin's compositions, and the present instalment shows no falling off from the high standard noted in the others. On the contrary, the pieces are uniformly attractive, and organists will find them most acceptable as voluntaries. Opinions may differ as to which numbers of the set are the most tuneful, but we are inclined to divide the award between an Andantino in F minor, and an Andante in A, both melodic gems. All the rest, however, possess merits which, in several ways, entitle them to equal consideration.

Jesus, Lover of my soul. Sacred Song. By Berthold Tours. [Robert Cocks and Co.]

SONGS of a religious character must be in increasing demand if we may judge by the supply. The majority of them have unmeaning or morbidly sentimental words, but of course no objection can be made to Charles Wesley's favourite hymn as the basis of a lyric. Mr. Tours's setting is in classical song form—principal section, episode, return of first theme, and peroration. That it is musicianly goes without saying, but it is also as simple and devotional as the nature of the verses requires. In the third verse, however, the composer works up to a fervid and expressive close with *ff* chords, slightly recalling the manner of Gounod. The song will suit mezzo-soprano, second tenor, or baritone voice.

Seek ye the Lord. By Hague Kinsey. (Octavo Anthems, No. 319.) [Novello, Ewer and Co.]

THE name of Mr. Kinsey is scarcely familiar yet as a composer of church music, but if he continues as he has begun it soon will be. This little full Anthem has all the qualities needed to secure it wide acceptance. It is within the means of ordinary amateur choirs, it is dignified and churchlike, and it is remarkably pleasing. A vein of agreeable, yet never frivolous, tune pervades it throughout, and some of the harmonic progressions are fresh and unconventional without being extravagant.

Bayreuth and Franconian Switzerland. By R. Milner Barry. [Swan Sonnenschein, Lowrey and Co.]

THIS is a sketchy account of the experiences of three ladies who visited Bayreuth for the Wagner Festival. It opens with a description of Bamberg and its cathedral, where they halted for a night. The chief interest of the book for musicians is centred in the notice of Bayreuth and the various places of interest around about, of the graves of Liszt and Wagner, and the somewhat lengthy, if not brilliant, descriptions of the plots of "Parsifal" and "Tristan und Isolde," and other matters more or less interesting. On leaving Bayreuth they visited various small places not usually touched by their countrywomen in Franconian Switzerland, each place being briefly described. The book is illustrated with a few maps and views.

Centennial Biographic Sketch of Charles Cowden-Clarke.
[Printed for private circulation.]

THE authoress of this little book, "her whom he made his second self," tells in pleasant language the simple story of the life and work of a man who was at one time a prominent figure in the literary and artistic world. Born on December 15, 1787, Charles Cowden-Clarke numbered among his friends and acquaintances many of the great men of the time, while his own labours as a lecturer, as a commentator upon and ardent lover of Shakespeare's works, earned for him distinction in his career. He retired to Italy, where he spent his last days, living to the great age of ninety, beloved by all who knew him. The story of his life and associations is most agreeably told in the little book issued on the hundredth anniversary of his birth. The description of their courtship and early married life is most charming and poetical, and although other scenes are described with much power, that one will doubtless be regarded as the sweetest piece of word-painting in the book.

Dramaturgie der Oper. Von Heinrich Bulthaupt.
[Leipzig: Breitkopf und Härtel.]

THE story of the rise and progress of dramatic art has been told over and over again by many writers. Each has brought a special amount of ability to bear upon the subject, and all works of this character, in whatever tongue they are written, never fail to attract the general reader. The love for the stage and the delight in the stories which may be told concerning it knows no weakening. Therefore the present work is secure of an interested following. It treats of the development of the principles culminating in the Wagnerian music-drama, as exemplified in the works of the musicians and poets of the earliest time. Taking Gluck as his starting point the author incidentally treats of the labours of his predecessors as indicative of the state of art at the time when the composer of "Orpheus" sought to effect his reforms, not only in musical art, but in the dramaturgy of the opera. His sympathies are wholly with the German examples of operatic art, and as his researches have been chiefly directed towards its exaltation his work must be assessed from his own point of view. He tells nothing concerning Gluck that is not already well known, yet his manner is pleasant and shrewd even in telling old stories. He naturally dwells upon the music of Mozart at some length, selecting for critical examination four works—"Die Entführung aus den Serail" ("The Seraglio"), "Figaro's Hochzeit" ("The Marriage of Figaro"), "Don Juan," and "Die Zauberflöte" ("The Magic Flute"), the "new mechanical comedy," as it was called, probably because of the mechanical effects introduced. The philosophical and Masonic references in this last-named opera are spoken of, and all the characters are, as in the other operas, minutely analysed. On Beethoven's only opera, "Fidelio," he dwells with pardonable fondness; but if he finds no great dramatic advance in the poem or in the music, he discovers it in Weber's "Der Freischütz," in "Euryanthe," and in "Oberon." The second volume is taken up by a short account of Meyerbeer, which occupies some thirty pages or so, and a long account of Wagner, to which some three hundred pages are devoted. The account of Meyerbeer, though proportionately of less dimensions than his admirers would hold to be commensurate with his deserts, is fair and impartial. The writer has reserved all his strength for the description of the author of "Rienzi," "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Die Meistersinger von Nürnberg," "Der Ring des Nibelungen," and "Parsifal," the latter of which he says, in spite of the merits of others, remains Wagner's last and greatest work. "Believing minds will say that it was the contemplation of the world from the lofty standpoint of the stars. It is a work of hope and presentiment. The blood which glows in the Graal chalice, illuminates and purifies that hope, vivifies the presentiment, and separates the mortal from the immortal. It is the crowning point of his career and of the phase of art he represented so ably. The building in Bayreuth where his dramas are given rises up as a monument of his desires and his aims. He attained as an artist more than most men during his lifetime by his works, and if upon that hill not one stone shall stand upon another, his spirit will live in his art creations. He will rank in the records of mankind as great as the immortals."

This concluding sentence is the key to the whole work, and is a fair evidence of the spirit in which the record has been made. Without questioning the right of Wagner to occupy a high position in art, there are few who will think that all those who prepared the way for him and worked honestly according to their lights were not of equal importance with him as factors in the development of the dramaturgy of the opera.

Sing to me. Duet for Soprano and Tenor. Music composed by Rosalind F. Ellicott. [Novello, Ewer and Co.]

THE words of this duet, by R. S. Hichens, are well written, and serve as the vehicle for a truly elegant musical idea. Miss Ellicott has a special gift of melody, and writes for voices so as to give them the best opportunities for effective display. The duet is altogether an excellent piece of writing, and should become very popular with vocalists.

Three Children's Cantatas. *Cinderella. Beauty and the Beast, and Lamplblack.* By Myles Birket Foster.
[Weekes and Co.]

THESE three Cantatas were written and composed for the Keighley Schools, but they are equally available for like purposes in other localities. The lines which once defined the boundaries of school teaching have been broken down in places where non-sectarian teaching prevails, and a greater field for the practical use of subjects taught to children has been opened. The hymn tune, or the simple song, no longer satisfies the demands of school teachers. Cantatas to sacred or secular words are in great request. Without entering into the question as to whether these things are of the value claimed for them, or whether the time taken up for their study and acquirement is of any considerable advantage among the multitude of subjects taught to children, it will be enough to say that those who approve of the use of Cantatas for young folk cannot do better than make acquaintance with these works of Mr. Foster. His music is pretty and ear-catching, and the treatment and accompaniments exhibit much artistic taste.

Ruth. A Dramatic Oratorio. By F. H. Cowen. Tonic Sol-fa Edition. [Novello, Ewer and Co.]

THERE is no need to describe this latest work from the pen and brain of one of the most popular of our English musicians. It is only necessary to call attention to the fact that it has been translated into Tonic Sol-fa notation for the benefit of those who prefer that method to the more general manner of writing and printing music. This special edition, which has been prepared by the skilled hand of Mr. W. G. McNaught, will introduce the Oratorio to a number of new admirers.

Services of Song. [Novello, Ewer and Co.]

MESSRS. NOVELLO'S series of Services of Sacred Song, edited by Dr. Troutbeck, has recently been enlarged by the addition of two services on New Testament subjects, one by the Rev. H. Aldrich Cotton, Minor Canon of Westminster, on "St. John the Evangelist," the other by the Rev. E. Price, who is a member of the same body, on "St. John the Baptist."

Both the new Services of Song, especially that on "St. John the Evangelist," appear to have been compiled with care, discrimination, and completeness; and to be, like their predecessors in the series, types of what those who like and use such services would desire. They will, moreover, we think, go far to reconcile to their use those who are as yet averse to Services of Song. For convenience they are divided into several scenes or parts, like the others in the series, in such a manner that the whole of each service, should it be found too long, need not necessarily be gone through at one time. The hymns are excellently chosen, and are chiefly set to tunes selected from the Hymnary.

Mr. Cotton, we notice, has introduced several Anthems as alternatives, should the powers of the choirs engaged warrant their introduction. We are glad to remark that these new services have appeared at so suitable a time of the year. It is unnecessary to add that the letterpress and music are models of clear printing.

Magnificat and Nunc dimittis, set to music in the key of E flat. By F. Kilvington Hattersley.

[Novello, Ewer and Co.]

THE composer of this setting of the Magnificat and Nunc dimittis will be remembered as the author of a spirited Overture which was performed at the last Leeds Festival. He is one among many of the musicians of Yorkshire who are striving to prove themselves worthy of the art they profess. His music in this case is melodious and effective, but it is less original either in design or treatment than might have been expected from his former work. He has not disdained taking a hint from Dr. Martin's treatment of the Magnificat in harmonising for voices a melody previously heard as a solo. Young composers will follow a model for a time. It is the preliminary condition of those who would gain strength to be able to assert their independence. There is, however, much that shows earnestness of purpose and promise of goodness in the music before us.

FOREIGN NOTES.

THE new building of the Leipzig Conservatorium was inaugurated with appropriate ceremonies on the 5th ult., the musical proceedings including the performance of Beethoven's Overture "Zur Weihe des Hauses," Mendelssohn's 98th Psalm, and Weber's "Jubel" Overture. The noble concert-hall, in which the inauguration took place, is admitted on all hands to be an admirably designed structure, and most satisfactory in its acoustical properties.

In connection with the above event, the Leipzig University has conferred the title of Doctor of Philosophy, *honoris causa*, upon Herr S. Jadassohn, the veteran composer and professor at the Conservatorium.

At a Concert of the Hamburg Philharmonic Society last month a Symphony in D minor, by Prince Henry of Reuss-Koestritz, was performed, for the first time, under the direction of its august composer. The work is characterised in German papers as a most musicianlike production.

The annual music Festival of the Lower Rhine will take place this year (in Whitsun week) at Aix-la-Chapelle, when the following works will be included in the programme: "Messiah" (Handel); a Cantata (Bach); Symphony in B (Beethoven); Overtures, "Euryanthe" (Weber); "Manfred" (Schumann); and "Zur Weihe des Hauses" (Beethoven); and the new double Concerto by J. Brahms. Hans Richter will be the Conductor.

Weber's posthumous (fragmentary) Opera "Die drei Pintos," as completed by Herr Mahler, is to be produced for the first time on the 20th inst., at Leipzig, and will doubtless make the round of German theatres, those of Berlin, Hamburg, and Dresden being likewise already engaged upon mounting the interesting novelty. The score of the "Pintos" will shortly be published by the firm of C. F. Kahnt, of Leipzig.

A new Symphony by Herr Goldmark was performed for the first time last month, at Dresden, under the direction of Capellmeister Schuch, and met with a highly favourable reception.

Spohr's "Jessonda" was revived on the 4th ult., at the Leipzig Stadt-Theater, with a brilliant *mise-en-scène*, and was well received.

Messrs. Gilbert and Sullivan's Operetta, "H.M.S. Pinafore," is just now being performed to full houses at the Krollische Theatre of Berlin.

In memory of the late Madame Lind-Goldschmidt, a series of operas associated with the brilliant operatic career of the "Swedish Nightingale," and accompanied by appropriate tableaux and recitations, has just been given at the Stockholm Opera-house. The performances commenced on November 29, on which day, fifty-seven years ago, Jenny Lind, then only ten years of age, made her first appearance in the theatrical world.

A monument is to be erected in his native town of Zittau, to Heinrich Marschner, the composer of "Der Templer und die Jüdin."

Madame Pauline Lucca, the well-known *prima donna*, is about to establish a vocal academy in the Austrian capital, where she has resided for many years past.

Bizet's early opera "Les Pêcheurs des Perles" was produced for the first time at the Théâtre de la Monnaie, of Brussels, recently, and was well received, the performance, moreover, having been an excellent one.

M. Lamoureux continues to cultivate Wagner's music at his weekly Concerts in the French capital. Thus, on November 27 the programme included the "Parsifal" Prelude, and extracts from "Die Meistersinger," all of which were most enthusiastically applauded.

Madame Patti made a public re-appearance in Paris, on the 9th ult., for the first time since the war. The occasion was a Concert given at the Opéra Comique in aid of the funds of the French Hospital in London.

Schumann's "Paradise and the Peri" was included in one of M. Colonne's recent Concerts at the Paris Châtelet, this having been the first performance of the work in France.

Victorin Joncières, the composer of "Le Chevalier Jean," has completed a new opera, "King Lear," the libretto founded upon Shakespeare's tragedy.

Liszt's Oratorio "Christus" is about to be performed for the first time at Prague, by the "Hlahol" Choral Society of that town.

Mdlle. Marie van Zandt, the former *diva* of the Paris Opéra Comique, has made her *début* in the Concert-room at Vienna, where she has been enthusiastically received. The gifted artist is said to have accepted a permanent engagement at the Imperial Opera.

An opera by Herr Langer, entitled "Murillo," recently brought out at the Stadt-Theater of Mannheim, is considered one of the successes of the current German Opera season.

Antonín Dvořák's "Symphonic Variations," recently introduced for the first time at a Philharmonic Concert at Vienna, under Hans Richter, met with a highly appreciative audience, and are much praised by Herr Hanslick in the Viennese *Neue Freie Presse*.

Tschaikowski's new opera, "The Enchantress," has achieved an unqualified success at the Imperial Opera of St. Petersburg.

Anton Rubinstein is just now engaged upon the composition of a sacred work intended for stage performance, entitled "Moses," and for which he has invented the novel designation of "Operatic Oratorio."

M. Massenet's opera, "Le Cid," has met with but moderate success on the occasion of its recent first performance at the Imperial Opera of Vienna.

Verdi's "Otello" is to be performed, for the first time, at the Royal Opera of Munich, on the 22nd inst., when a distinguished audience from all parts of Germany and abroad are expected to assist.

A prize of 500 lire having been offered some time since by the Cereolo Artistico, of Turin, for the setting in music of an operatic libretto, "Una Tazza di Thé," no less than seventy-three competitors have sent in their compositions.

An opera, "Cymbelina," by the Maestro Van Westerhout, of Naples, has recently been performed in that town, before a select audience of connoisseurs, by whom it was much applauded. The libretto is founded upon Shakespeare's play, the author being Signor Golisciani.

At the Metropolitan Opera House of New York Wagner's "Siegfried," the third part of the famous Tetralogy, was produced for the first time in November last, and met with a most enthusiastic reception, the *Musical Courier* summing up the event as "a big success."

Under the title of "How Richard Wagner became a composer" a dramatised version of some incidents related in Wagner's autobiographical sketch has been published at Prague, from the pen of a Mr. H. Von Zimmermann.

Messrs. Breitkopf and Härtel have published, in two volumes, the highly interesting letters exchanged at different periods between Richard Wagner and Franz Liszt. The correspondence in question forms an important contribution to the history of the "Kunstwerk der Zukunft," while illustrating anew the almost unique friendship existing between the two masterminds.

A new Beethoven biography, from the pen of Herr W. J. von Wasielewski, has just been published by the firm of Brachvogel and Ranft, in Berlin.

The sketch of a drama entitled "Jesus von Nazareth," from the pen of Richard Wagner, found among posthumous papers of the master, has just been published by Messrs. Breitkopf and Härtel. It emanates from the revolutionary period of 1848, when the poet-composer was in his thirty-sixth year.

A new music journal, the *Berliner Signale*, has been started at Berlin, under the editorship of Herr Henry Klein.

Dr. Richard Pohl, the editor of the *Badenblatt*, speaks of Miss Sophie Menter, on the occasion of her recent visit to Baden-Baden, in terms of the most unqualified praise regarding her performance of some of the works of her late master, Liszt, and some Sonatas of Beethoven. It is expected that she will revisit London next season.

Ugo Capetti, a distinguished musical critic, and advocate of Wagnerian art principles, died at Milan, on November 15, aged forty-four.

Eduard Marxsen, a composer of merit, and a very efficient pianist and teacher of that instrument, died, at Hamburg, on November 18, aged eighty-one. He was the early instructor of Johannes Brahms.

The death is announced, at Hamburg, of Theodor Michaelis, a composer of orchestral music, whose "Turkish Patrol" made the tour of the world some years since. He was born at Altona, in 1831.

CORRESPONDENCE.

Owing to pressure of matter we are compelled to omit the greater part of the Correspondence this month.

SINKING IN PITCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With reference to Mr. Bret Miller's letter, published in THE MUSICAL TIMES of this month, deploring the habit of church choirs falling in pitch whilst monotonizing and singing, I venture to offer a few remarks in the hope that they may perhaps prove useful as a means of remedying the evil of which he complains.

I do not believe ladies to be more capable of preserving their pitch than males. The habit of maintaining a true reciting-note throughout is acquired by the careful musical cultivation of the ear; and there is no reason to believe that females are more perfect in this respect than males.

Church choirs as a rule depend too much upon the instruments which accompany them both in services and at practices. The choristers are consequently not taught to rely upon themselves. The organ becomes a necessity rather than a help to them. When deprived of it, the choir sings out of tune, owing to the ear not being accustomed to rely upon itself.

The choir of which for eighteen months I have had charge is composed entirely of men, who are accustomed to sing in harmony without any instrument whatever, either in church or at practice, except where it is positively necessary. The result is that they go through a whole hymn or part-song unaccompanied without falling. They are taught and become accustomed to rely solely on their ear for the tunefulness of their sounds; flatness, consequently, is almost unknown among us.

I believe if choirmasters were to use their organs less frequently at practices, the malady of which Mr. Miller complains would be cured.—Yours truly,

A CHOIRMASTER.

OLD ORGANISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I noticed in your Obituary columns this month what you say about the long service of sixty-four years as organist; but the following very remarkable epitaph can be seen in All Saints' Churchyard, Hertford:—

"To the memory of Charles Bridgeman, born August 20, 1778, died August 3, 1873. For eighty-one years organist of this parish. A tribute of affection and respect."

Yours truly,

JOSHUA D. HORWOOD.

37, Peel Street, Hull, December 12, 1887.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A DISTRESSED ORGANIST.—Thanks. Letter too long.

H. G. F. (KILKENNY).—We are much obliged for your able and interesting letter, but regret that we are unable to avail ourselves of its contents.

M. S. M.—The English concertina was invented by Sir Charles Wheatstone, and patented by him June 19, 1829.

MUSICUS.—Adelina Patti was born in Madrid, November 10, 1843.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—The members of St. Mary's Choir, assisted by the Amateur Orchestral Society, gave their annual Concert on the 15th ult. The music selected was Barnett's *Ancient Mariner* and Cowen's *Rose Maiden*, which were well rendered by the choir and orchestra, and reflected the greatest credit upon their talented Conductor, Dr. Wilks. The orchestral effects in the *Ancient Mariner* were well brought out. The solos were taken by members of the choir, Masters Dyson, Tabor, Carter, Burnage, and Messrs. Hardy, Richardson, Hudson, and Meacher. The choir and orchestra combined numbered 150.

ASHTON-UNDER-LYNE.—Mr. W. Byrom gave a Recital of Chamber Music at the Co-operative Hall. The programme comprised examples of Mozart, Weber, Schumann, and Beethoven, interpreted by Mr. Lalonde (oboe), Mr. Wadsworth (clarinet), Mr. Campbell (horn), Mr. Fotheringham (bassoon), and Mr. Byrom (pianoforte). Miss Eaton sang "The Eve of Day" (Lachner) with horn *obligato*, and later a song by Macfarren, "Pack clouds away," with clarinet *obligato*. Mr. Byrom played the pianoforte accompaniments.

BECKENHAM.—The Beckenham Vocal Union gave their second annual Concert on the 30th ult. at the Public Hall. The work chosen was Gaul's tuneful Cantata *The Holy City*, the solos being entrusted to the able hands of Miss Isabel Devitt, Miss Annie Buckland, Mr. Henry Yates, and Mr. Walter Wells, all of whom distinguished themselves in their respective parts. The choruses were very effectively sung. Part two opened with a violin solo—Adagio, E minor Concerto (Mendelssohn)—played by Miss Madeleine Johnson. Miss Buckland sang Sullivan's "Lost Chord," and Mr. Walter Wells "Why do the nations?" The last item on the programme was Handel's *Zadok the Priest*, given in a spirited manner by the chorus. The Conductor was Mr. T. Waldo Morell. There was a competent orchestra, and Mr. F. S. Newcombe presided at the organ with his usual skill.

BEDDINGTON, SURREY.—At the large and very handsome church which this village is fortunate enough to possess, a performance of Spohr's *Last Judgment* took place on the 15th ult. The work was rendered by the local choir of about thirty voices, without any extraneous help whatever, except that Mr. W. A. Frost, of St. Paul's Cathedral, was engaged to sing the alto part in the four quartets. The whole performance did great credit to the choir and organist, Mr. G. C. Burry, who presided at the organ. The Oratorio was preceded and followed by the same psalms and prayers as are used at the similar service in St. Paul's.

BIGGLESWADE, BEDS.—On the 13th ult. Mr. Frank Amor gave a Violin Recital to the pupils at Mead House School, and was deservedly encoered for his rendering of the D minor Concerto (Spohr) and the Concerto of Mendelssohn. His masterly execution was further displayed in some Scotch airs with variations, which he also performed, and elicited loud applause.—An Organ Recital was given on Saturday afternoon, the 17th ult., in St. Andrew's Church, by Mr. William Stuart. Pieces were played from the works of Handel, Henselt, Dabois, Batiste, Lemmens, Morandi, and Smart, which were finely executed. A collection was made in aid of the new organ fund.

BISHOP'S STORTFORD.—The Choral Society, which was inaugurated a few months ago, gave its first public performance on the 6th ult., in the Large Hall. The work selected was Mendelssohn's 42nd Psalm. Miss Agnes Larkcom took the solos, which were well received. The second part of the programme was of a miscellaneous description, Miss Agnes Larkcom and Mr. E. Dalzell were very successful in their respective songs. Mr. Halfpenny played two violin solos in his well-known style, being accompanied by Mr. F. J. W. Williams, who also conducted.

BLACKBURN.—The St. Cecilia Society opened their season on the 15th ult. with a performance of *Judas Maccabaeus*. The solos were sustained by Miss Annie Marriott, Miss Norton, Miss Harris, Mr. Harper Kearston, and Mr. D. Sutton Shepley. There was an excellent band selected from Mr. Charles Hallé's orchestra, and the Conductor was Mr. James H. Kooks (Manningham). A word of praise is also due to the chorus for the precision with which they sang.

BOURNEMOUTH.—A morning Concert was given, on the 14th ult., at the New Town Hall. Miss Hope Glenn and Mr. Charles Kingsley were the vocalists, and the Chevalier L. Emil Bach, solo pianist. There was an orchestra of forty performers, conducted by Signor G. D. La Camera. Compositions by Haydn, Beethoven, Liszt, L. E. Bach, and others, were performed to the satisfaction of the audience present. At the evening Concert, on the same day, a programme of a more popular character was presented.

BRIDGE OF ALLAN.—In the Macfarlane Museum Hall, on the 16th ult., the Choral Society gave their first Concert this season. The first part of the programme was taken up with Gade's Cantata *The Erl-King's Daughter*. Mr. Erskine conducted. The solos were sung by Mrs. W. B. Pullar, Miss Jessie Hunter, and Mr. Gideon Duncan. The chorus sang well, the Epilogue being especially fine. Miss Morrison at the piano, and Mr. W. J. Hutchins at the harmonium, supplied the instrumental music, and both played well. Mr. Erskine wielded the baton to good effect. The second part of the programme included a trio, some solos, and part-songs.

BRIGG.—Handel's *Messiah* was given by Mr. Cray's Choral Society, on the 20th ult. The band and chorus numbered 120, and the soloists were Miss Kate Fusselle, Miss Morris, Mr. Dunkerton, and Mr. McCall; the leader of the band being Mr. Winter, leader of the Hull Harmonic Society's band. The Concert was a great success. Mr. Cray conducted.

BROADSTAIRS.—An Organ Recital was given in the Church of Holy Trinity on the 6th ult., by Mr. W. H. Higgins, who played Bach's Fugue in G minor, Sir W. Sterndale Bennett's Barcarole, and other pieces. The vocalist was Mr. J. Higgins, of Canterbury.

BURNLEY.—Mr. J. E. Gaul, Organist of St. Matthews, gave a Pianoforte Recital on November 29.—On November 30, *The Lay of the Bell* was rendered in Brunswick School with an augmented chorus and small band. Master and Miss Homer were the soloists, and Mr. T. Pollard conducted.—The first of a series of short Recitals was sung by the Choir in St. James's Church after Evensong, on the 4th ult.—The Vocal Union gave their first Concert this season in the Opera House, on the 14th ult. *The Revenge*, the Rosamunde Overture, and Ballads formed the first part, Mr. Seymour Jackson being recalled for a tasteful rendering of "An autumn wind" (Cruikshank). Mackenzie's *Bride* was included in the second part, Miss Bertha Moore and Mr. Jackson being the principals, who, with Mr. Barrington Foote, were well received by an appreciative audience. Mr. Myers ably accompanied, and Mr. W. A. C. Cruikshank, Mus. Bac., Oxon., conducted.—The Ladies' Literary Association closed their season with a Musical Soirée on the 16th ult., under the special patronage of Mrs. Greenwood, Tarleton House. Miss Greenwood and Miss Shepherd played duets, Miss Cruikshank sang songs by Schumann and Macrone. Schubert's Ave Maria was contributed by Miss Thompson, other vocal numbers by Miss Law, and piano solos by Miss Hartley and Miss Charlotte Simpson.

BURY ST. EDMUNDS.—The Choral Society commenced the season by a performance of Handel's *Messiah* on the 13th ult., the large Athenæum Hall being crowded. The choruses were sung with great spirit. The solos were rendered by Miss Julia Jones, Miss A. E. Snape, Mr. Holberry Haygarth, and Mr. J. H. Brockbank. The band and chorus numbered about 130. Mr. T. B. Richardson was the Conductor.

CALNE, WILTS.—The members of the Parish Church Choir gave a most successful Concert at the Town Hall on the 5th ult. The soloists were Mrs. J. B. O. Angell, Miss Rich, Miss Buchanan, Miss Plenderleath, Rev. Canon Rich, and Herr Berndt. Some part-songs were rendered with much precision. Conductor, Mr. Pullen. The violin playing of Herr Berndt was enthusiastically received by the audience.

CAMBRIDGE.—An Organ Recital was given on the 1st ult., at the Guildhall, in the presence of the Mayor and a distinguished circle, by Mr. F. Dewberry, Mus. B., F.C.O., Borough Organist. The programme selected was from works by Mendelssohn, Bach, Handel, Guilman, and N. W. H. McLean. Some excellent part-songs were well rendered by the choir. The soloist was Miss Bertha Ball, who sang "Jerusalem." Mr. W. C. Dewberry, Mus. B., presided at the pianoforte.

CLAY CROSS.—The first Concert this season of the Clay Cross Musical Association was given on the 14th ult., when a large audience assembled. Sterndale Bennett's *May Queen* was sung, together with a miscellaneous second part. The principal vocalists were Miss Vinnie Beaumont, Miss Chadwick, Mr. E. Bodger, and Mr. T. Mackie. The Concert was very successful in every way, and gave great satisfaction. Mr. Newbould conducted; Miss Bassett was at the piano, and Mr. Butterworth at the organ.

CLEVEDON.—The members of the Clevedon Choral Society gave their usual Winter Concert on the 13th ult. The works performed were Gaul's *Holy City* and Mendelssohn's *Athalia*. The solos were undertaken by members of the Society, who deserve great credit for their efforts. Mr. J. Pomeroy, of Clifton, contributed a violoncello solo. Mr. F. Gardner led a small but very efficient band, and Mr. W. Haydn Cox, of Bristol, conducted.

CRIER.—On Thursday, the 1st ult., a Concert was given before a large audience. The vocalists were Miss Hearnden, Miss Donnelly, Miss Stocks, Miss Curzon, Mr. Melrose, Mr. Bestwick, and Masters Banks and Thompson, two of Mr. Windle's choir boys. Solo violin, Mr. Richards; pianist and Conductor, Mr. W. W. Windle, of Belper, who played duets and trios with his pupils, Miss Fisher, Miss Hearnden, Miss Lee, Miss Glossop, and Mr. E. Glossop.

CRICKLEWOOD.—An enjoyable Concert was given in St. Peter's Schoolroom on the 13th ult., by Mrs. Albert Rayment. She was assisted by Madame Annie Williams, Mr. Curdy, and Mr. Albert Rayment; Miss Mackness (pianoforte), Mr. Buckley (violin), and Mr. A. A. Yeatman (accompanist), all of whom ably sustained their parts.

DORCHESTER.—The Vocal Association gave a grand performance of Haydn's *Creation* at the Corn Exchange, on the 15th ult., before a large audience. The principal vocalists were Miss Marie Gane, Mr. Wm. Durden, and Mr. Fred. Dison. The band and chorus were efficient, under the conductorship of Mr. Boyton Smith.

DOVER.—The opening of the organ of the Dover College Chapel, after rebuilding, additions, &c., was celebrated by a Special Service on the 12th ult. Wesley's Anthem, "Blessed be the God and Father," and a selection of carols by Barnby, Sullivan, and others, were sung by the choir, under the direction of the Rev. A. H. Stevens, M.A., Mus. Bac., Organist and Precentor, who also exhibited the qualities of the instrument to the most favourable advantage.

DUNLEY.—The Vocal Union gave a performance (for the first time in Dunley) of Weber's *Jubilee Cantata*, in the Public Hall, on the 6th ult. The principal vocalists were Miss Catherine Penna, Mr. Harry Moberley, and Mr. G. H. Mainwaring, who were supported by an efficient band and chorus of 100 performers. The Cantata was successfully given, and with the miscellaneous selection which followed was greatly enjoyed. Mr. W. H. Aston was solo pianist and accompanist, and Mr. B. Barlow, Conductor.

EASTBOURNE.—Miss Janet Steele's Concert took place on the 8th ult., at the Town Hall. The artists were Miss Janet Steele, Miss Frances Hipwell, Mr. John Probert, Mr. E. Mill, Miss Nellie Chaplin (pianist), and Miss Kate Chaplin (violinist), while Mr. E. Watts Russell assisted with some recitations. Miss Steele has a voice of good compass and considerable strength and sweetness, qualities which were particularly observable in her rendering of her songs. The Misses Chaplin showed talent and gained much applause. Mr. Probert and Miss Hipwell were equally successful.

ELLAND, YORKS.—The Choral Society gave a performance of *St. Paul*, on the 13th ult., in the presence of a large audience. The solo vocalists were Miss Vinnie Beaumont, Mr. Henry Beaumont, Mr. Gledhill Marsden, and Mr. Sutton Shepley. Mr. James Noble conducted, and Mr. Worton presided at the organ.

ELLESMERE, SALOP.—A Concert took place in the Town Hall, on the 16th ult. Gaul's new Cantata *Joan of Arc* was given by the members of the Ellesmere Choral Union. The soloists were Miss Lillian Mills, Mr. H. Bydlin, and Mr. E. Robinson. A small orchestra was led by Mr. P. Powell; Miss C. Thomas presided at the pianoforte, and Mr. A. Hood at the harmonium. The choruses were well rendered by the choir, especially No. 11, "On, to the battle, on." The second part of the Concert was miscellaneous. Mr. Arthur T. Akeroyd was the Conductor.

FARNHAM, NORFOLK.—Mr. Loraine Holloway gave two Organ Recitals at the Parish Church, on Wednesday, the 25th ult. The programmes, which included selections from Bach, Handel, Mendelssohn, Guilman, Lemmens, Smart, Stewart, Mackenzie, Calkin, Sterndale Bennett, and Bunnett, were ably rendered. At each Recital Christmas Carols were well given by the choir.

FROME.—Handel's *Messiah* was performed in the Wesleyan Chapel on November 24, with a band and chorus of 100 performers. The chief vocalists were Mrs. Eames, Miss Bradbury, Mr. E. T. Morgan, of Bristol Cathedral, Mr. H. Welham, and Mr. E. R. Trotman. The Organist was Mr. F. Derry, and the Conductor, Mr. T. Grant.

GOSPORT.—The first of the present season of Monday Popular Concerts was given in the Thorgate Hall on the 12th ult. Miss Lillian Egerton and Mr. Seymour Kelly were the vocalists, the latter receiving an encore for his rendering of Calcott's "Friend of the brave," with orchestral accompaniment. The orchestra was composed of the splendid band of the Royal Marine Light Infantry, conducted by Mr. George Miller, and Mr. H. Harvey Pincher was an able accompanist.

GRAVESEND.—On Friday evening, the 6th ult., Mr. G. R. Ceiley performed on the organ of the Parish Church, in aid of the choir fund, a selection of pieces by Batiste, Smart, Mendelssohn, Wely, Bordesi, Rossini, and Bunnett. Messrs. Ceiley and George Clinch were the vocalists.

GRIMSBY.—The first Concert of the season by the Grimsby Philharmonic Society was given in the Town Hall on the 13th ult. The principal artists were Miss Agnes A. Macfarlane, Miss Morris, Mr. Musgrove Tufnall, Mr. R. R. Coverdale (solo violin); accompanist, Mr. Wm. Bennett. The band (from Hull, Grimsby, &c.) consisted of twenty performers. Mr. Walter Porter, of Hull, was Conductor. The programme included "Hear my prayer" (Mendelssohn), and a miscellaneous selection.

HARROW.—A very successful Pianoforte Recital was given in the Public Hall, on the 1st ult., by Miss Gurney (pupil of Mr. Franklin Taylor). The programme was selected from the works of Chopin, Bach, Henselt, Kirchner, Liszt, and Weber. The various items were excellently rendered and warmly received by a good audience. Miss Annie Marriott was the vocalist; Herr Peiniger, violinist; and Mr. Hopkins Ould, accompanist.

HARTLEPOOL.—The Hartlepool Choral Society gave a performance of Mendelssohn's *St. Paul*, on Monday, the 19th ult., before a large and appreciative audience. The band and chorus numbered 100 performers. The principal vocalists were Miss Lily Marshall-Ward, Miss Wilmot, Mr. Acott, and Mr. W. R. Cheesman. The orchestra was composed of the principal amateur instrumentalists of the district, led by Mr. A. Trechmann; Mr. J. H. Robson presiding at the harmonium. The choruses were rendered with precision. Mr. Watson Hunter conducted.

HERDEN BRIDGE.—The Harmonic Society gave their annual performance of *The Messiah* on the 20th ult., under the conductorship of Mr. W. R. Eekersley. The vocalists were Miss Conway, Miss Bertsenshaw, Mr. C. W. Fredericks, and Mr. D. Sutton Shepley.

HIGHER ARDWICK.—A Concert in aid of the Higher Ardwick Orchestral Society, was given in the Lecture Hall, on the 3rd ult. The following vocalists kindly gave their services—Miss M. Hickey, Miss M. Walsley, Mr. W. R. Parkin, and Mr. F. McKenna. Mr. J. Heywood played a violin solo, and Mr. W. H. Mages a flute solo, each of which was very heartily received. Mr. D. Beckley gave Sullivan's "Lost Chord" as a cornet solo. The band, under the conductorship of Mr. W. Pearson, played some pieces which were well received. Miss M. A. Hickey was the accompanist.

HITCHIN.—The Choral Society gave an excellent rendering of selections from Haydn's *Creation*, in the Town Hall, on the evening of the 14th ult. Mr. W. Carling, Mus. Bac., Oxon., conducted. The soloists were Miss Clark, Mr. Blandford, and Mr. Johnson. The orchestra, reinforced by Mr. Halfpenny (violin), Mr. Woolhouse (violinello), and Mr. Reynolds (double-bass), acquitted themselves remarkably well. In the second part of the Concert, which was miscellaneous, Messrs. Woolhouse and Reynolds delighted the audience by brilliant solos on their respective instruments, whilst Miss Clark, Mr. Johnson, and others gave highly effective songs, which were much appreciated.

HOVE.—Miss Ethel Savery (from the Royal Conservatoire of Music, Leipzig) gave a Concert at the Town Hall on the 16th ult., assisted by Miss Maude Bond, Miss Nellie Reed, Miss Evelyn Gates, Miss Alice Gomes, Miss Amy Sedgwick, Mr. T. H. Bred, and Mr. Marten Rarling. Miss Savery's playing was much admired. Mr. Norman Rea acted as accompanist, Dr. Sawyer as Conductor.

HUNGERFORD, BERKS.—The Choral Society, conducted by Mr. J. T. Liddle, Mus. Bac., gave an excellent performance of Gaul's *Holy City* in the Corn Exchange, on the 21st ult. An orchestra of ladies and gentlemen, principally from Newbury, ably led by Mr. James Brown, gave most efficient assistance, and the harp accompaniments were played by Mr. A. Putnam. The solos were taken by Miss Mary Appach and Miss Rosa Hatt, and by Messrs. Hawkins and J. Stuart Higgs. In the miscellaneous selection forming the second part, Mr. J. Brown gave a violin solo, and joined Mr. Liddle in Spohr's Andante and Finale in D minor, and Messrs. Liddle, Brown, and Guyard, and

Miss Gibb played the Andante Finale from a Concerto for four violins, by Maurer. Miss Appach, Miss Hatt, and Mr. Stuart Higgs sang solos, and the choir gave some part-songs most effectively.

HYDE, NEAR MANCHESTER.—The Philharmonic Society gave a miscellaneous Concert on the 1st ult., which was in every way successful. Handel's Oratorio *The Messiah* was also given on the 22nd, with considerable success. The leading vocalists were Miss Mason, Miss Twidale, Mr. F. Clarke, and Mr. Hugh Ashton. The band was effective and the chorus good. Mr. Jos. Brierley conducted, and Mr. James E. Wood was Organist.

JERSEY.—Two very successful Concerts were given by the Choral Society on Wednesday and Thursday evenings, the 14th and 15th ult., at the Oddfellows' Hall, when Handel's *Judas Macabeus* was admirably performed to crowded audiences. The solo vocalists were Miss Marianne Fenna, Miss Clara Rothwell, Mr. Edwin Morgan, and Mr. Thomas Kempton. The rendering of the choruses testified to the care with which the voices had been trained by Mr. E. Dowden, the Conductor of the Society. Messrs. C. E. R. Stevens and J. Malzard presided at the pianoforte, and Mr. J. Mallet at the organ. There was also a very effective string band.

LEAMINGTON.—The Leamington College Choral Society gave two performances of Farmer's Oratorio *Christ and His Soldiers*, on the evenings of Sundays, the 11th and 18th ult. These performances, the first of the Society, passed off successfully. Mr. O. O. Brooksbank, the College Organist, presided at the organ. The orchestra was recruited from the College students.

LEICESTER.—The second Popular Concert (second series) given by the Temperance Society, under the direction of Mr. J. A. Adcock, took place on the 3rd ult. Miss Maude Harding, Mr. T. W. Page, and the Leicester Vocal Octet supplied the vocal items. M. Sichel, solo violin; Messrs. Goddard, Bell, Engelman, and Harman, The Birmingham Trombone Quartet, with a full band of 12 performers, supplied the instrumental items. Miss Newton and Mr. J. Garner acted as accompanists. The first of the sixth series of Mr. Harvey Lohr's Chamber Concerts took place on the 8th ult., at the Temperance Hall. The principal items of the programme were Mozart's Sonata in E flat, for pianoforte and violin, and Mendelssohn's Variations in D, for pianoforte and violoncello. The performers were Miss Winnifred Robinson, a young English artist of high attainments; Mr. Whitehouse, violoncello; and Mr. Harvey Lohr, whose rendering of Bach's Chromatic Fantasia was classical, without exaggeration. The Trio of Rubinstein's was a welcome novelty. Mr. Nicholl, who made his first appearance in Leicester, possesses a sympathetic voice and an artistic and musicianly style. The audience recalled him after Schubert's "Serenade."

LINCOLN.—On the 15th ult., the Harmonic Society gave a performance of the *Bride of Dunkerton*, under the conductorship of Mr. F. Marshall Ward. The vocalists were Miss Bertha Moore, Mr. E. Dunkerton, and Mr. D. Sutton Shepley.

LLANELLY.—The fifth annual Concert of Mr. A. W. Swindell's Pupils was held at the Athenaeum Hall, on Monday, the 19th ult. The programme was faithfully gone through, and reflected a great deal of credit on all who took part.

LONDONDERY.—A performance of Pattison's *Lay of the Last Minstrel* was given here, by the Carlisle Road Choir, on the 5th ult., before a crowded and appreciative audience.

LYTHAM.—On the 13th ult., the Choral Union gave the first Concert of the season in the Baths Assembly Room. The programme included Macfarren's Cantata *May Day*, solos by Madame Emilie Clarke. A miscellaneous selection followed, in which Mr. Frank Weston (violin), Mr. Blacow, and Madame Clarke took part. The Cantata was admirably given. The choruses and part-songs by the members of the Choral Union were listened to with the closest attention, and elicited very great and well deserved applause. Mr. W. F. Holden conducted, and Miss Fell accompanied.

MACCLESFIELD.—At the second Concert of the season, by the Philharmonic Society, on the 7th ult., in the large Sunday School, Handel's Oratorio *Samson* was given. The principals were Miss Fanny Bristowe, Miss Florence Bourne, Mr. E. Kemp, and Mr. E. Jackson. Mr. Hawkins conducted, as usual, and Mr. J. W. Jackson presided at the organ.

MALTA.—The annual Festival of the Naval Church Society was held on St. Andrew's Day, in the Barracca Military Chapel, Valetta. The musical part of the service was rendered by the choir of H.M. Ship *Alexandra*, directed by Mr. Leese, R.N., schoolmaster, and reflected great credit on the bluejackets and their instructor, the chanting of the special Psalm, sung to a Gregorian chant, being especially good. The tuneful setting of the Magnificat and Nunc dimittis, composed for the occasion by the Rev. G. J. Corfe, was also very well sung. The choir of the Collegiate Church of St. Paul gave their first Concert on the 16th ult., in the Military Gymnasium, in aid of the Cambridge Asylum for the Widows and Orphans of Soldiers. An appreciative audience assembled to hear a very enjoyable miscellaneous programme, which was rendered in a very creditable manner, under the direction of Mr. W. S. Robinson, B.A.

MARKET HARBOROUGH.—On Wednesday, the 13th ult., an Organ Recital was given in the Congregational Church by Mr. F. E. Swan, Organist of Faversham. The programme included works from Bach, Handel, Haydn, Henselt, Wely, and others.

MILNTHORPE, WESTMORELAND.—The Choral Society gave its fifth Concert on the 15th ult., in the Agricultural Hall, when Gade's *Erk's Daughter* was performed. The soloists were Miss Coralie A. Calvert, Miss Irvin, and Mr. Temmison, who did their parts remarkably well. A word of praise is also due to the chorus, which reflects great credit on their Conductor, Mr. T. W. Aldous, B.A.; and for the first time at these Concerts an orchestra was organised, which added to the effect of the performance. In the second part, Miss Coralie A. Calvert and Mr. Temmison were the vocalists. An interesting feature at this Concert was the playing of Mr. W. B. Cross (of Bradford), who contributed two violoncello solos in such a manner as to show his

complete mastery of the instrument. Altogether the Concert was a success, and was highly appreciated by a large audience. The chorus also did well in the second part. Mr. Rheam and Mr. Swift accompanied on the pianoforte.

NOTTINGHAM.—The Sacred Harmonic Society gave their second subscription Concert of the 31st season, on the 8th ult., in the Albert Hall. Sir Michael Costa's Oratorio *Eli* was the work performed, and the principal vocalists were Madame Lilian Nordica, Madame Marian McKenzie, Mr. Piercy, Mr. Bingley Shaw, and Mr. Barrington Foote. There was a band and chorus of 300 performers under the Conductorship of Mr. John Adcock. Mr. H. Houseley, F.C.O., presided at the organ.

PADIHAM.—A very successful performance of *Elijah* was given by the Padiham Choral Union, on Monday, the 12th ult. Mr. Werswick was Conductor, and an efficient band was ably led by Herr Jacoby. Miss Hallowell sang the soprano music in a brilliant manner, and was loudly applauded. Miss Howarth, of Padiham, sang the contralto music. Mr. Duckworth, a local tenor, won for himself much applause, as did also Mr. Rickard, of Halifax, whose rendering of the part of the Prophet was highly successful. The concerted music was well sung.

READING.—Mr. John Old's Opera "Herne" was performed with success at the Town Hall, on the 11th ult. The solos were taken by Miss Agnes Larkcom, Miss E. Barnard, Mr. H. Gay, Mr. Huggins, and Mr. Pope. The composer conducted.

RUSCORN.—The Tonic Sol-fa Choir gave their first Concert of the season in the Public Hall, on the 25th ult. They were assisted by Eos Morlais (tenor), Miss K. Meredith (contralto), Mrs. W. B. Kay (pianist), and a very efficient band under the leadership of Mr. P. Caldwell. Mendelssohn's 13th Psalm, and a selection from the Crystal Palace programme of the Association of Tonic Sol-fa Choirs, was rendered to a large and highly appreciative audience. Mr. J. Holford conducted.

ST. LEONARD'S.—At the Evensong at Christ Church, on St. Andrew's Day, the whole of Spohr's *Last Judgment* was sung as the anthem. The treble solos were sung by Master Humm, of the Temple Choir. Mr. W. A. Frost, of St. Paul's Cathedral, was the principal alto, and Mr. T. Kempton, of the same choir, the principal bass. The tenor solos were taken by a member of the local choir. Mr. Walter Goss Custard, the Organist, conducted, and his son, a mere youth, played the whole of the accompaniments and the two difficult long symphonies in the most able manner.

SALISBURY.—A Concert was held in St. Mark's New Hall on the 13th ult., in aid of the Building Fund, when the following ladies and gentlemen kindly gave their services:—Mrs. Steward, Miss Herford, Miss Hay, and the Cathedral Quartet (Messrs. Pimmon, Howgate, Crick, and Kelsey), as vocalists; violin (Mr. F. L. Bartlett), violoncello and contra-bass (Mr. A. A. Aylward), pianoforte (Mr. W. T. Bowley), the vocalists contributing each a song, with the addition of part-songs and glees by the Cathedral Quartet. Mr. F. L. Bartlett and Mr. A. A. Aylward were encored for their violin and contra-bass solos, the latter also acting as accompanist. A most successful and enjoyable Invitation Concert was given at the Hamilton Hall on Thursday, the 15th ult., by Mr. T. E. Spincey. Pianoforte solos of the classical school were capably played by the Misses Harris, Bristol, and Parker, and vocal pieces were given by Miss Martin and Miss Perkins, all pupils of Mr. Spincey. The Rev. H. W. Carpenter and the Salisbury Orpheus Society, consisting of male voices only, rendered valuable assistance. Miss Calkin contributed a violin solo, which she played with expression and feeling.

SHEFFIELD.—The numerous Concerts and musical entertainments, both of a public and semi-private character, which have taken place during the past few weeks, as well as a large number in perspective, tend to show that Sheffield is making some development in musical taste. The twenty-fourth Concert of the Sheffield Amateur Harmonic Society was given in the Vestry Hall, Cemetery Road, on the 5th ult. The opening selection was Barby's scriptural *Lily Rebekah*, the dramatist *per se* being Rebekah, Miss Sellars; Isaac, Mr. Lees; Eleazar, Mr. Kiden. The choral and instrumental portions were taken by members of the Society, Mr. G. Marsden leading the band, Mr. J. A. Rogers presiding at the pianoforte, with Mr. William Chapman as Conductor. After the Cantata a number of songs were given by the principals. The concluding item was Spohr's "God, Thou art Great," which was given in fine style, the soprano solo and subdued chorus, as well as the final chorus, gaining well merited applause. A Concert was given, on the 8th ult., by Mr. Thomas Foulston (Organist of Eccleshall Church), in the School Room, Eccleshall, in aid of the Choir Fund. The programme was unusually good throughout. The concerted music included a Trio in E flat by Beethoven and another by Hummel, and a Duet (violin and pianoforte) grand Fantasia "William Tell." Mr. and Mrs. Makin received an encore for their singing of Balf's "Think, a Sailor." Mr. Parkin sang "O, haste ye birds," and in response to an encore gave "Sally in our Alley." Messrs. Parkin and Makin's rendering of the well known duet "Excelsior" also by Balf, was greatly appreciated, as was also Mr. Foulston's playing. On the 12th ult., the fourth of the free Concerts given by the Master Cutler (J. W. Dixon, Esq.) to the deserving poor of the town, took place in the Cutlers' Hall, which was filled to its utmost capacity. Mr. Dixon and his party occupied seats in the gallery, and their appearance was the signal for long continued applause. Mr. Peck, one of the leading local musicians, was responsible for the arrangements, which were most complete. A very efficient concert party from Liverpool was engaged, and included Mr. Percy Whyte, Mr. Richard Holland, Mr. Frank Weston, Mr. G. Platt, Madame Laura Haworth, and Miss Annie Halliwell. In addition, Mr. E. H. Lemare, Organist of the Parish Church, gave a couple of pianoforte solos with considerable taste. On the same date as the above, the Sheffield We-levan Choral Union gave their second Concert in the Music Hall, Surrey Street, which was well patronised. The Society has been in existence barely a year, yet it is in a very vigorous condition, and promises to take a good place among local musical societies. The choir, under the direction of Mr. S. Johnson, gave Mendelssohn's 42nd Psalm and the same

composer's Motett "Hear my Prayer." Mr. A. W. Speed presided at the organ, and there was a small string band led by Mr. Peck. Miss Elizabeth Hamlin sustained the solos in both works. Solos, songs, and part-songs, in the second part, afforded a considerable amount of enjoyment.—The forty-eighth Concert of the Sheffield Amateur Musical Society took place in the Albert Hall, on the 16th ult., and was attended by a large and fashionable audience. The programme included Schubert's Mass in E flat, Handel's Organ Concerto in B flat, and Dr. C. Villiers Stanford's Choral Ballad *The Revenge*. Mr. Peck was leader of the band, and Herr Schollhammer conducted. Mr. J. W. Phillips presided at the organ and played Handel's Concerto in B flat with much power.

SHERBORNE.—The one hundredth Concert of the School Musical Society was given on the 19th ult., and was in all respects most successful. The Sacred Cantata *The Holy City*, by A. R. Gaul, together with Mozart's Symphony in C, Grétry's Overture "The Caravan," some songs sung by past and present scholars, including a new Festival song, "The new Hundredth," written for the occasion, and the School song, "Carmen Sæculare." The whole was directed by Mr. L. N. Parker, who has been Conductor since the thirty-eighth Concert. As a special means of distinguishing the occasion, and of recognising the valuable services of the Conductor, the boys presented him with a testimonial, consisting of a Silver Drum containing fifty sovereigns. Appended to the programme was a short history of the Society and a list of works performed during its existence. This list shows considerable variety of character and good judgment in selection.

SOUTHEND.—The Tribute to the Flowers, a Cantata by Mr. Claude Dupré, was performed by the Choral Society on the 13th ult., at the Public Hall. Mr. W. G. Brighter was the Conductor, and the soloists were Madame Nita Guzman and Mr. Hulbert L. Fulkerson, the former being the authoress of the words of the Cantata. At the close of the performance the applause was loud and long sustained, and the chorists showered bouquets of flowers on the composer and the artists. The second part, miscellaneous, opened with Mendelssohn's Overture "Ruy Blas." The chief features of this part of the entertainment was the clarinet playing of Mr. Henry Lazarus, who responded to an encore with an arrangement of *Robert le diable*. Miss Dubois, Madame Nita Guzman, Mrs. Brighter, Mrs. Spain, Mr. Dawson, Mr. Stredwick (flute), and Mr. Hulbert L. Fulkerson contributed.

STRATFORD-ON-AVON.—The Choral Society gave their first Concert of the season on the 13th ult., in the Memorial Theatre, the leading feature being the Oratorio of *Samson*. The soprano music was allotted to Miss Gill Smith, who made her first appearance in this town; the part of *Samson* was taken by Mr. Castings, of Hereford Cathedral, Mr. Ineson, of the same Cathedral, taking the part of Harapha; the contralto music being sung by Miss Monica Cox. The orchestra was under the leadership of Mr. A. H. Callaway, the choruses being rendered by the members of the Society, numbering eighty. Mr. J. H. Caseley conducted the Concert, Mrs. A. H. Callaway presided at the piano, and Mr. Eaton at the harmonium. The second part of the Concert was miscellaneous. On the evening previous to the Concert Mr. Caseley was presented with a very handsome ivory *bâton*, mounted in silver, and elegantly engraved.

ULVERSTON.—A very successful performance of Mendelssohn's *Elijah* was given on the 9th ult., in Holy Trinity Church, by the church choir, assisted by friends, numbering in all about 100 in the band and chorus. The principal vocalists were Miss Fusselle, Miss Dews, Mr. Arthur Castings, and Mr. Frederic King, who all acquitted themselves most satisfactorily. The chorus singing was especially noticeable for the certainty of attack and excellent intonation. An efficient band (which included several members of Mr. C. Hall's orchestra) under the leadership of Mons. Lexhine, of Barrow-in-Furness, rendered the instrumental portion of the Oratorio admirably. Mr. G. Denholm Walker presided at the organ, and Mr. S. Atkinson, the Organist and Choirmaster of the Church, conducted.

WAKEFIELD.—A miscellaneous Concert was given on the 9th ult., at the Mechanics' Institute, in aid of the Wakefield Guild of Fifty. The programme was arranged by Mdlle. de Nohac. Mr. Edgar Haddock played four pieces by Ferdinand David, pianoforte accompaniments by Mr. J. N. Hardy. Mdlle. de Nohac took part with Mr. Haddock in Beethoven's Sonata in D major (Op. 12, No. 1) and Schubert's Sonata in D (Op. 137, No. 1), and as her solos, selected "La Truite," by Stephen Heller, and the *Adagio and Rondo* from Weber's Sonata (Op. 24). The latter movement secured an encore. The vocalists were Miss Wakefield and Mr. Harold Savery.

WARE, HERTS.—A Recital was given in the Parish Church, on the 6th ult., by Messrs. H. W. Weston, F.C.O., of Balham, S.W., and J. L. Gregory, F.C.O. The programme comprised a Dramatic Fantasia, *The Royal Banners*, by Dr. C. Pearce; Best's Christmas Pastoral, Prelude and Fugue in G major (Bach), a Festival Overture by Carl Loewe, played by Mr. H. W. Weston; Rea's Variations, and Smart's Postlude in E flat, played by Mr. J. L. Gregory, who also contributed two vocal solos.

WARRINGTON.—The first Concert for the season was given on the 16th ult., by the Musical Society, under the direction of Dr. Hiles. A selection from Handel's *Solomon*, the dramatic Cantata *Ariadne*, by J. More Smieton, and the Chorus and Dance of Reapers and Gleaners from Cowen's *Ruth* were included in the programme. Mrs. Lane, Miss Monks, and Miss Rose Gunton (all pupils of Dr. Hiles) met with enthusiastic applause, and Mr. Levison Wyatt (Chester) and Dr. W. H. Wallington took the tenor and bass solos. Especial mention should be made of the help so ably rendered by the Organist, Mr. E. T. Driffild (Liverpool), and of the efficient singing of the choir. For the second Concert *Samson* is announced.

WATFORD.—An Organ Recital was given in the Parish Church on Wednesday evening, the 7th ult., by Mr. T. W. Bevan, the Organist. The programme consisted of selections from the works of Spohr, Gounod, Lemmens, Wely, and Scotson Clark. The singing of the choir was very creditable, especially in the Anthem "God hath appointed a day" (B. Tours), and the rendering of the Gloria from Mozart's Second Mass was also very good.

WAVERTREE (LIVERPOOL).—A Lecture on English Cathedral Music was given on the 8th ult., by Mr. Fred. H. Bursall, L. Mus., F.C.O., Cathedral Organist, in the Town Hall. The Cathedral choir illustrated the lecturer's remarks with examples from anthems by Dr. Tye, Tallis, Orlando Gibbons, Sterndale Bennett, and Dr. G. C. Martin, the only living writer illustrated. The Lecture and Concert were very enjoyable, the audience expressing appreciation of the manner in which the subject was treated.

WEST COWES.—The Northwood Musical Society gave a fine performance of the *Creation* on the 15th ult. The principal vocalists were Mrs. Mason, Mr. Charles Pillow, and Mr. Seymour Kelly (Chichester Cathedral). Mr. Edward Jones was leader of the orchestra, and Mr. W. Scadding presided at the organ. Mr. F. Rutland was the Conductor.

WHITELY.—On Tuesday, the 6th ult., the Choral Society, under Mr. Hallgate's direction, gave a miscellaneous Concert, including Mendelssohn's Motett "Hear my Prayer." Mr. John Dunn played some violin solos. The solo vocalists were Madame C. Gardiner, Nottingham; Miss Morris, and Mr. Dunkerton, both of Lincoln.

WHITCHURCH, HANTS.—The fourth Concert of the Choral Society took place in the Town Hall, on the 20th ult., when Stainer's Cantata *The Daughter of Jarius* was performed. Mrs. E. Adams, Mr. E. J. Hunt, and Mr. Herbert Noakes were the solo vocalists, and Miss Laura Vink was the accompanist. Mr. H. E. Powell was an efficient Conductor.

WIGAN.—The Trinity College Local Choir gave their first Concert of the season on the 21st ult., when *The Messiah* was performed, under the conductorship of Mr. A. Alexander. The principals were Miss Fanny Bristowe, Miss S. Riley, Mr. C. W. Fredericks, and Mr. D. Sutton Shepley.

WINDSOR.—The first Concert this season of the Windsor and Eton Amateur Madrigal Society took place on the 8th ult., under the direction of Mr. Walter Parratt. There was a well varied selection of unaccompanied vocal music, in which H.R.H. the Princess Christian took part.—The first Concert of the Windsor and Eton Choral Society was given on the 19th ult., under the direction of Mr. Samuel Smith. *Judas Maccabeus* was the work performed, the principal singers being Miss Catherine Penna, Miss Agnes Chester, Mr. J. Gawthrop, and Mr. Lucas Williams. Mr. G. Morsch led the orchestra, and Mr. H. R. Coudrey was at the harmonium.—The first two parts of Bach's "Christmas Music" were performed in the place of an Anthem at the Special Service in St. George's Chapel on Christmas Eve, the choir being augmented by the Amateur Madrigal Society. The accompaniments were well rendered on the organ by Mr. W. Parratt. The deficiency in the past two seasons, amounting to £12 13s. 10d., has been most generously made up by the Amateur Madrigal Society from their balance in hand.—The Eton College Musical Society gave performances, on the 10th and 12th ult., in the College Hall, under the direction of Mr. Barnby, of Cellier's *Gray's Elegy* and a miscellaneous selection, which ended with the *Carmen Etonensis*. The pianoforte and violin solos were well played.

WITNEY, OXON.—A successful Concert was given by the Witney Singing Class on the 15th ult., in the large hall of the New Schools, when Mendelssohn's *Elijah* was performed. The work was rendered entirely by members of the class, Mr. F. S. Walter very ably sustaining the part of the Prophet. Mrs. C. W. Early, Mrs. Young, Miss E. Smith, Miss Kate Jones, and Mr. J. Varney were the other soloists. The chorus numbered fifty, and performed their share of the work with due care and ability. Miss Dickinson and Mr. W. H. Tarrant presided at the piano; Mr. J. W. Owens (son of the Organist at St. Mary's) was at the harmonium, and Mr. D. Young conducted.

WORCESTER.—Mr. Josef Cantor's "Gems of the Opera Company," twenty-one in number, gave an interesting and varied Concert at the Public Hall on the 12th ult., under the auspices of Mr. Spark, which was greatly enjoyed by those present.

WYRESDALE.—The members of the Choral Society inaugurated their fourth season, on the 1st ult., by a Concert, the chief attraction of which was a representation of Edmund Rogers's humorous Cantata *Beauty and the Beast*. The work was well received, the solos being effectively sung by Miss Edith Price, Miss Amy Beckett, Mr. F. Brown, and Mr. Hugh Roy. The miscellaneous portion of the programme included songs by the artists named; violin solos by Mdlle. Berthe Baudet; a flute solo by Mr. E. Jekyll Williams, and a selection of glees. The accompanists were Miss Beckett, Miss Price, Miss Thatcher, and Mr. J. H. English. Mr. Davies conducted.

ORGAN APPOINTMENTS.—Mr. Fred. W. Howland, to the Wesleyan Chapel, Drayton Park, N.—Mr. W. G. Whale, Organist and Choirmaster to St. Paul's Church, Bray, co. Wicklow.—Mr. Walter Alcock, Organist and Choirmaster to Quebec Chapel, Bryanston Street, W.—Mr. William Dale, Organist and Choirmaster to King Edward Street Chapel, Macclesfield.—Mr. Walter Holmes, Organist and Choirmaster to Laisterdyke Congregational Church.—Mr. G. F. Wesley Martin, to St. Saviour's, Walthamstow.—Mr. George Elliott, to the Episcopal Church, Balham Park Road, Balham.—Mr. C. W. Hanson, Organist and Choirmaster to St. John the Evangelist, Bromley, Kent.—Mr. J. E. Jaques, to St. Luke's Episcopal Church, Peterborough, Ontario, Canada.

CHOIR APPOINTMENTS.—Mr. Charles Iseard, Conductor to the Choral Society in connection with Bloomsbury Chapel, Soho, W.—Mr. Frederick W. Doe, Conductor to the St. Anne's (Wandsworth) Vocal Union.—Mr. Adolph Bayschlag, Conductor to the St. Cecilia Society, Bradford.—Mr. Henry A. Hughes, Conductor to the Pearl Assurance Musical Society.

DEATHS.

On August 30, at Howick Street, Perth, Western Australia, THEODOR FRITZ KRANICH, aged 28.
On the 13th ult., at 5, Pembridge Gardens, GEORGE (FREDERICK) KIALMARN, aged 84.
On the 23rd ult., at Camberwell, GEORGE I. VENABLES, aged 42.

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